Including

MOLLY MALONE

N THE EVENING

ERRY THE MULE

LORD HAVE MERCY

ON TOP OF OLD SMOKEY

I GAVE MY LOVE A CHERRY

YOU DON'T KNOW MY MIND

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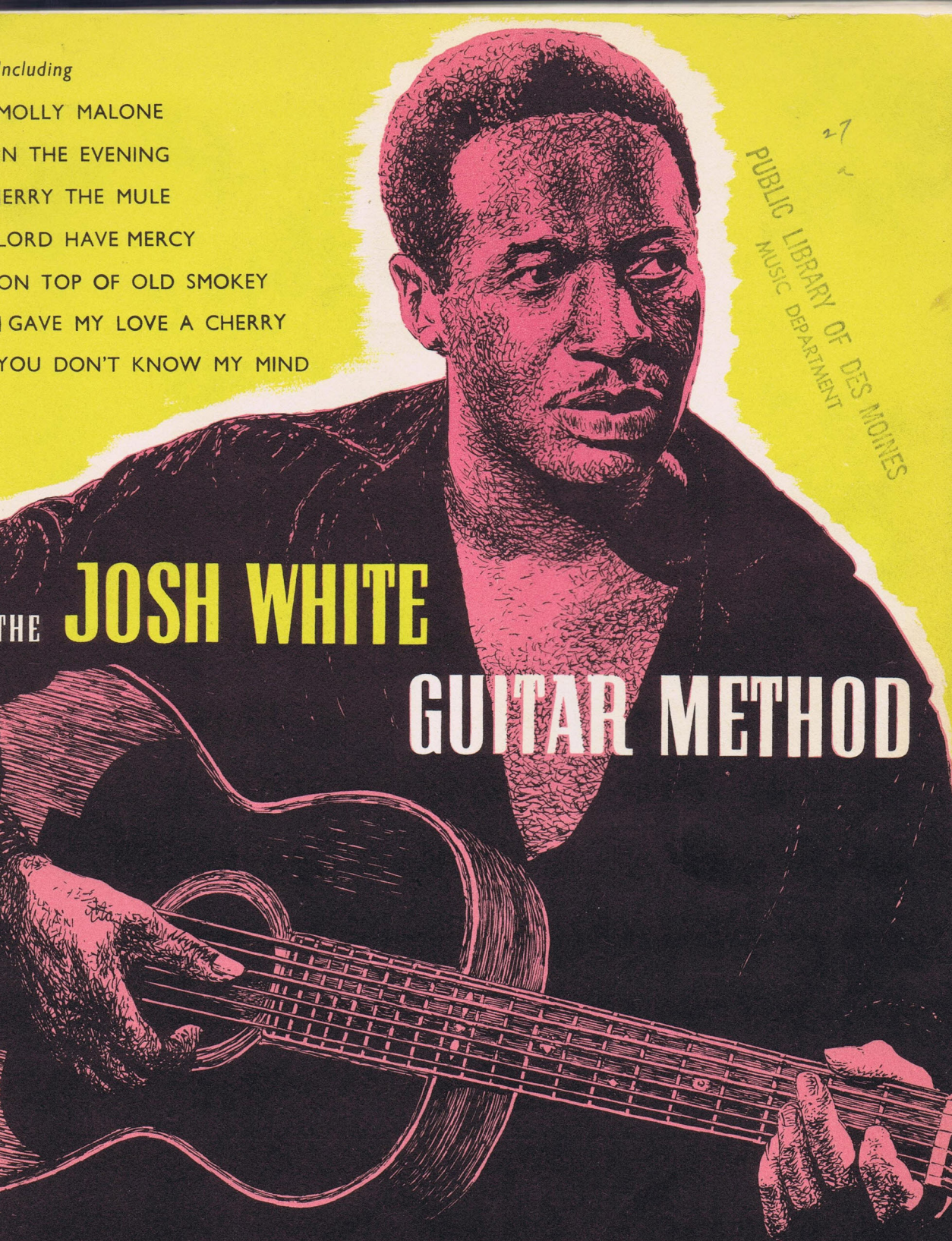

THE JOSH WHITE GUITAR METHOD

by Josh White & Ivor Mairants

BOOSEY & HAWKES

The Josh White Guitar Method

written by

Josh White and Ivor Mairants

PART I

The Rudiments of Music and Reading from Cifra
The Basic Rhythms and Chords for Vocal Accompaniments
Solo Blues and Fill ins

PART II

The Music, Words and Guitar accompaniments
for the following Songs as played and sung by
Josh White

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You don't know my mind
On top of Old Smokey
Molly Malone (Cockles and Mussels)
The Riddle Song (I gave my love a cherry)
Lord have Mercy
Jerry the Mule (Timber)
In the evening

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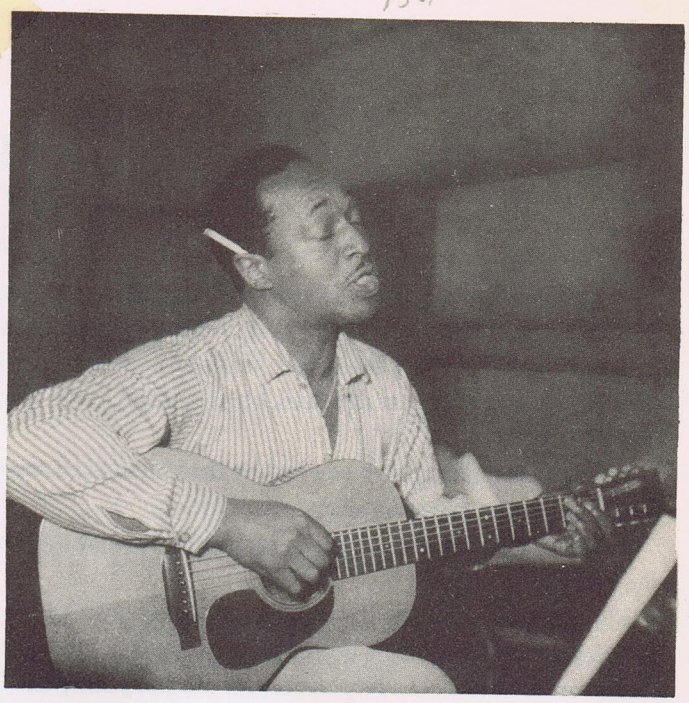
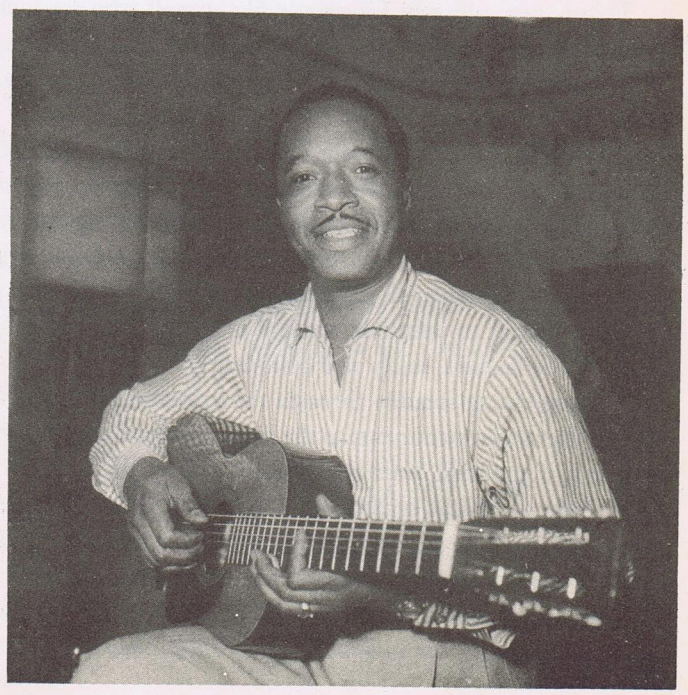
Action Pictures of Josh White



I want to commend and thank Ivor Mairants for accomplishing what has heretofore been known as 'the task impossible'. In other words, to set into musical copy the notions of a completely unorthodox 'musician'—one who, technically, can neither read nor write a single note of music as it is known to the world today. The remarkable part of all this is the fact that during the one week that we had to work on this book, I had to do four shows for the B.B.C. with the George Mitchell Choir, rehearsing with them, writing with Charles Chilton and his Girl Friday, Sheila, not forgetting the dozens of telephone interruptions plus being overtaken by the 'flu, all at the same time.

Josh White

Playing and Singing on his Broadcasting and Recording dates



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Photos: Jack Evans

Preface

By

IVOR MAIRANTS

This is a book for the guitar player who sings a little or the singer who plays the guitar a little. It is a book for those who can or cannot read music and deals mainly with accompaniment to the voice interlaced with solo passages. I would say that everybody who is interested in folk songs, blues, jazz songs or popular songs has heard of Josh White. Personally, I think his guitar accompaniments contain some of the most delicious blues phrasing ever recorded and consider it a privilege and pleasure to have worked with him on this book.

With the popularity now reached by the guitar as an accompanying instrument, it is essential for this type of book to be available, regardless of the player's ability to read music.

Therefore, this work combines Josh White's style and method of playing and my own knowledge and experience in writing for the guitar.

My 'guinea pig', the person who was sufficiently keen and patient to have this method tried out on him was B.B.C. producer, Charles Chilton, himself a guitar player, who has kindly written a Foreword. I am sure there could be no more suitable person to do this since he has been responsible for most of Josh White's B.B.C. broadcasts in Great Britain.

Moreover, these programmes were personally produced by Charles Chilton, who was thus given many opportunities for a close observation of Josh's work.

Foreword

I have known and worked with Josh White for a number of years and consider him to be one of the foremost folk singers and guitarists in the world today. My first association with Josh was early in the war when a half-hour programme of Negro folk songs, played and sung by him and Huddy Leadbetter, was broadcast in my 'Radio Rhythm Club' series. As the programme was recorded in New York, I had no direct contact with Josh; I had to wait nearly ten years for that privilege.

In 1951, when Josh came to England, we devised between us the memorable 'Glory Road' series. My work with Josh on that, and many other radio programmes, increased my admiration for him and his music a hundredfold. I also found, as an amateur guitarist, that his style of playing was having a great influence on me.

After some years of playing plectrum guitar, I changed to finger style. Like hundreds of other amateur guitarists in Great Britain today, I like to play and sing folk songs—or accompany other singers—and I learned quite a lot from Josh in this field.

Josh's incomparable style is the result of nearly thirty years of perserverance and practice. He plays the guitar, on an average, six or eight hours a day. All the time he is working out new chords, runs and figures which, being the generous person he is, he is only too pleased to pass on to any other guitarist who are willing to sit down and play with him for an hour or two.

That is very pleasant for people like myself who are lucky enough to know him personally. But how about others who are also keen to learn to play in the Josh White style but never have the opportunity of meeting him? Unfortunately, Josh, although a first-class musician, does not read music; consequently he is unable to write down his accompaniments and pass them on via the printed page.

One way round this problem, of course, was to get somebody to write them down for him. That is all very well, but many amateur guitarists (and professionals, too) are non-readers or, like myself, poor readers, particularly when the notes are written in any but first position. In the words of the famous New Orleans trumpeter, 'Wingy' Mannone, 'I can read 'em but I can't separate 'em'. Then how was the problem solved? Personally, I didn't think it could be—until Ivor Mairants hit on the idea of writing this book.

By use of the Spanish Cifra system of notation (a very popular system among the non-reading, Flamenco guitarists of Spain) Ivor has found an infallible method of teaching the Josh White style. Even if you do not read music you can learn to play in the Josh White fashion, easily and confidently.

By progressing steadily through the exercises set out in the following pages, you can develop a technique which will enable you to play the accompaniments to the seven selected songs (together with all the slurs, glissandos, etc. that are so characteristic of Josh). You can, if you wish, learn the rudiments of music, too; Ivor has left nothing out.

If reading music is difficult for you, you need not worry. A good method is to get a friend to play the exercises or accompaniments over on the piano. Commit them to memory and then pick out the notes on the guitar by the Cifra system. Once you know what you are trying to play, picking out the actual notes is simplicity itself.

Finally, beg, borrow or buy all the recordings of Josh White you can lay your hands on. Play them over time and again, particularly those songs which are included in this book. Memorise them, and, with the aid of this excellent tutor, play them.

CHARLES CHILTON

PART ONE

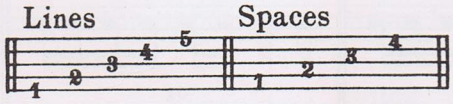
THE FIRST PRINCIPLES OF MUSIC

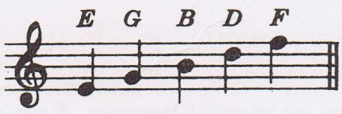
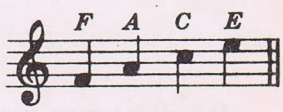
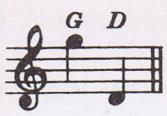
The Notes, Stave, Clef, Sharps and Flats

The *Notes* in music are named from the first seven letters of the Alphabet:—*A. B. C. D. E. F. G.* When to any series of these letters, the eighth—which is a repetition of the first—is added, the whole number is termed an octave, and forms a *Scale.*

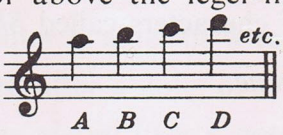
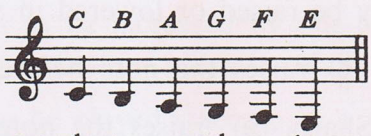
That series which begins and ends with *C*, and is played on the white notes of the piano is called the *Natural Scale.*

The notes are placed on, between, above and below, five parallel lines called a *Stave:*—



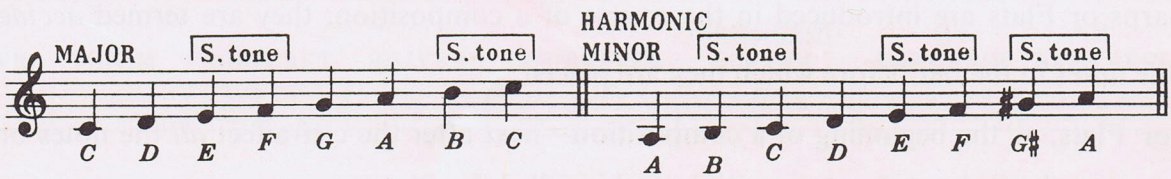
In music intended for the 6 String Guitar, the notes are preceded by a character called the *Treble* or *G Clef*, which is placed upon the second line of the stave thus:— From this clef the notes upon the five lines are named:—  and those in the four spaces:—  the two notes immediately above and below the stave are:— 

If more notes are required, then, what are called *leger-lines* are added above and below the stave, the notes placed on or above the leger-lines are:—

 and those on and below:— 

The sound of notes depends upon the distance between them: the words *tone* and *semitone*, are used to express this. (A tone is equivalent to two semitones).

Every series of eight consecutive sounds of an octave becomes a Scale. A *Major* if played on consecutive degrees of the stave containing intervals of five tones and two semitones; and a minor scale, intervals of three tones, three semitones, and one combined tone and semitone. In the Major Scale the semitones occur between the third and fourth, and the seventh and eighth notes, and in the Harmonic Minor Scale between the second and third, the fifth and sixth, and the seventh and eighth notes.



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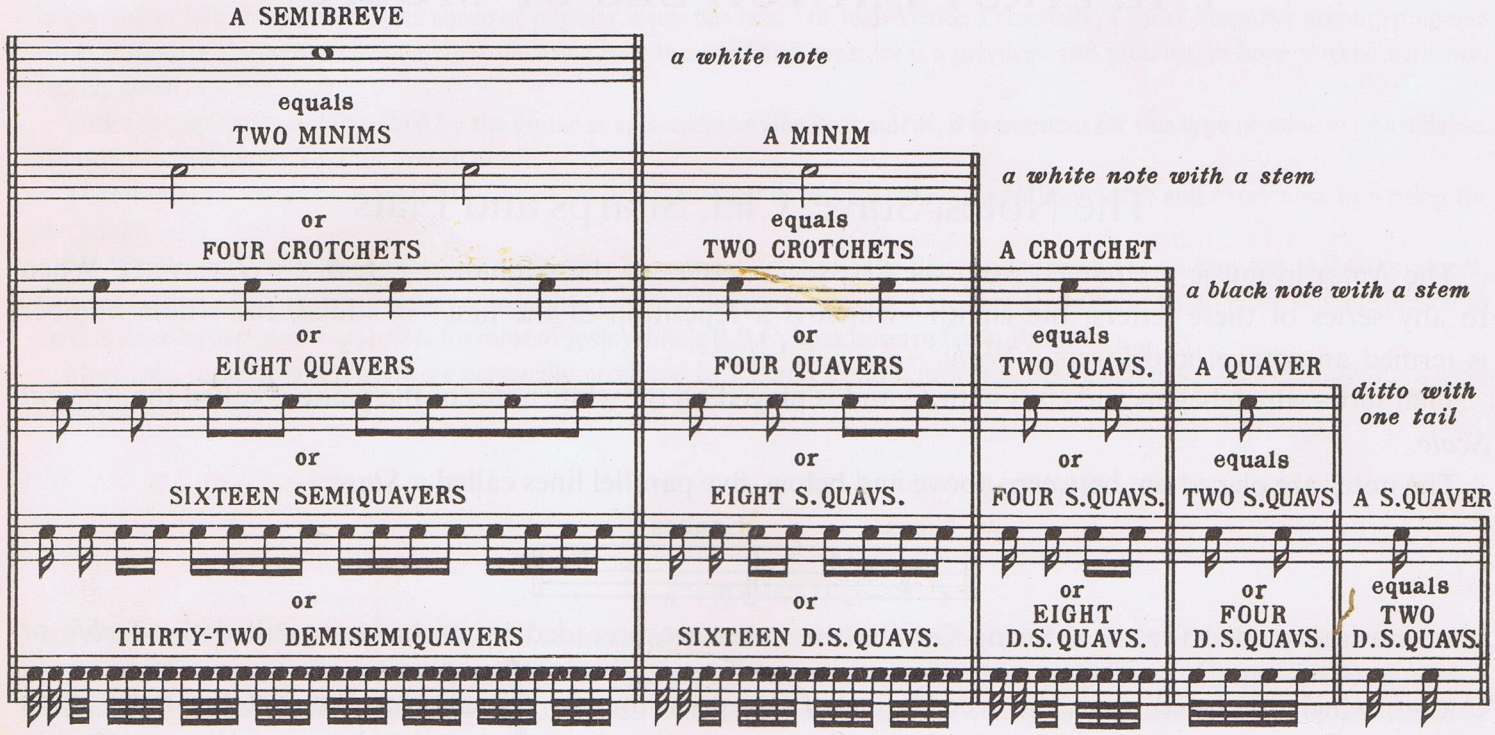
The relative duration or value of notes is indicated by black or white blobs without reference to their position on the stave. They may, or may not, be connected by stems. There are Six kinds of notes (blobs) used in modern notation, the names and appearance which represent their values are:—



It will be seen from the above example, that when two or more *Quavers, Semiquavers or Demisemiquavers* follow in succession, they are tied together by one, two or three thick lines, which are used instead of hooks or tails.

Notes may be raised or lowered in sound or pitch by the use of characters called *Sharps* and *Flats*.

a Sharp, (♯) raises the note before which it is placed, a *semitone*.

a double-Sharp, (𝄪) raises the note, *a tone*.

a Flat, (♭) lowers the note, *a semitone*.

a double-Flat, (𝄫) lowers the note, *a tone*.

a Natural, (♮) restores the note, to its *normal condition*.

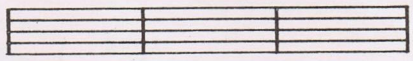
a (♮♯) or (♮♭) restores the note, to which a (𝄪) or (𝄫) has been added, to its *former condition*.

When Sharps or Flats are introduced in the course of a composition, they are termed *accidentals*, and only affect the notes in the bar before which they are placed.

Sharps or Flats, at the beginning of a composition—next after the clef-affect *all* the notes on the same line or in the space, throughout the composition, and is called the *Signature*.

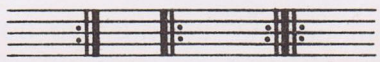
The Bars, Time-figures, Dots and Rests

Every piece of music is divided into equal Measures or portions of Time by vertical lines

called *Bars;*— 

Every bar must contain a certain number of notes regulated by the Figures, which always follow the signature.

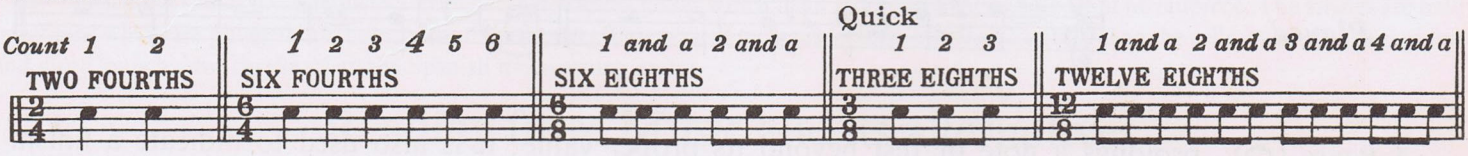
A Double-bar, is used to denote either a part, or the whole of a composition, and when Dots are added, the part on the same side as the dots,

is *Repeated.* (i.e. played again.) 

There are two kinds of Time in use, *Common and Triple;*—common time is indicated by **4/4 or C** and each bar contains one Semibreve, Two Minims or their equivalents.

The time called *alla cappella* formerly used for Church-music only but at the present time in general use, is indicated by **2/2 or ¢** . In fact, it is common-time with only two beats given to each bar, instead of four. This time is often incorrectly termed *Alla Breve.*

For all other Measures, Figures only are used, placed one over the other. The lower figure shows into how many parts the Semibreve is divided, the upper figure shows how many of such parts are contained in each bar:—



There are three different kinds of Triple-time in use:—each bar containing three Minims, three Crotchets, three Quavers or their equivalents.

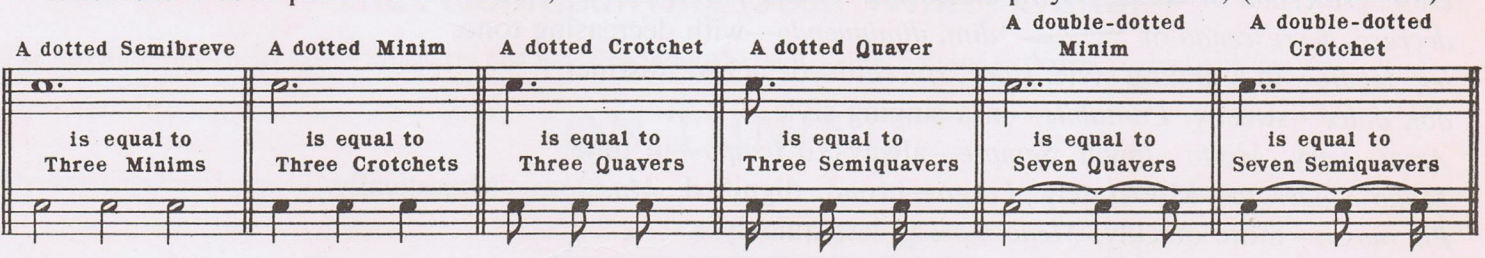
There are two Compounds of the above named times:—*Compound common-time* contains six Crotchets, six Quavers, twelve Quavers or their equivalents in each bar.

Compound triple-time contains nine Crotchets, nine Quavers, nine Semiquavers or their equivalents in each bar.

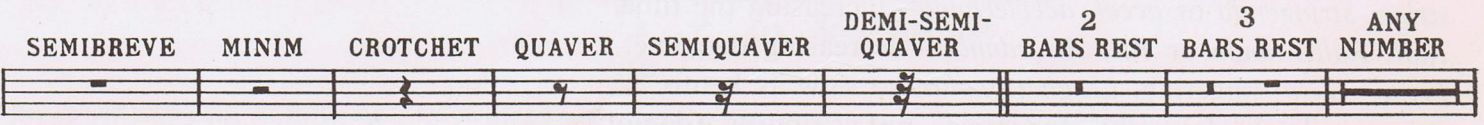
A Dot placed after a note, or a rest, indicates that its length is to be increased by one-half.

Two Dots placed after a note, or a rest, indicate that its length is to be increased by three-fourths.

When the Dot is placed over a note, it means that the note is to be played staccato, (i.e. detached).



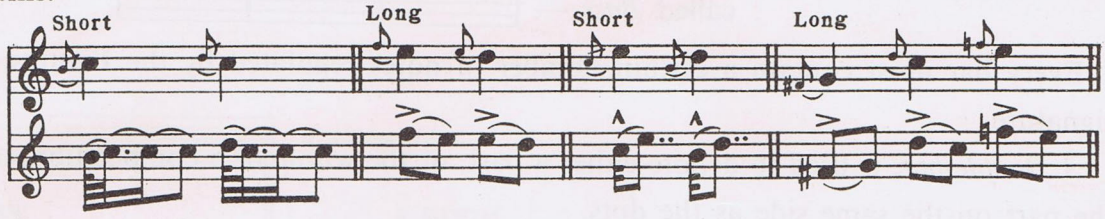
Rests are signs to denote periods of silence in music, viz:—



When the figure $\widehat{3}$ is placed above three notes or three rests or any combination of three notes and rests, they are called a *Triplet*, and are played in the time of two ordinary notes of the same kind.

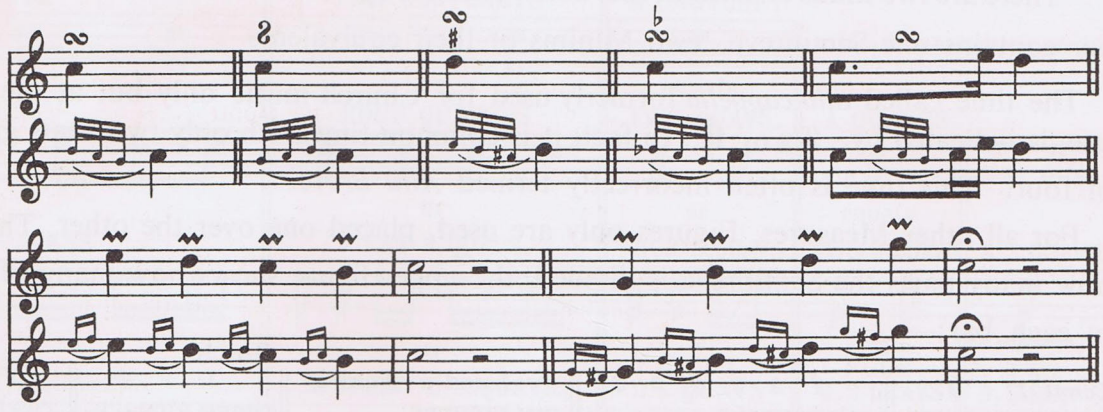
Graces, Marks, Signs and Words

The principal *Graces* of melody used in modern music are:—the *Appoggiatura*, the *Accent* (> or ∧) the *Bind* or *Slur*, the *Turn* (∽ or S) the *Mordente* (𝆆) the *Trillo* or *Shake* (*tr*) Others may be found in a Dictionary of Musical terms.



Written:-
APPOGGIATURA
Played:-

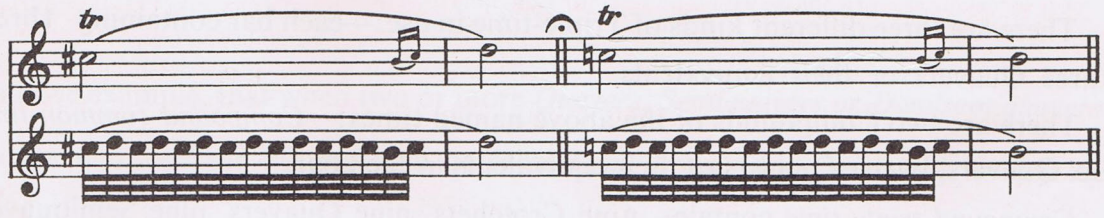
A *Bind* (⁀), a curved line, uniting two notes of the same name.
Slur, also marked (⁀), indicates that any number of notes are to be played smoothly.



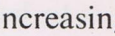
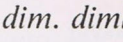
Written:-
THE TURN
Played:-

Written:-
THE MORDENTE
Played:-

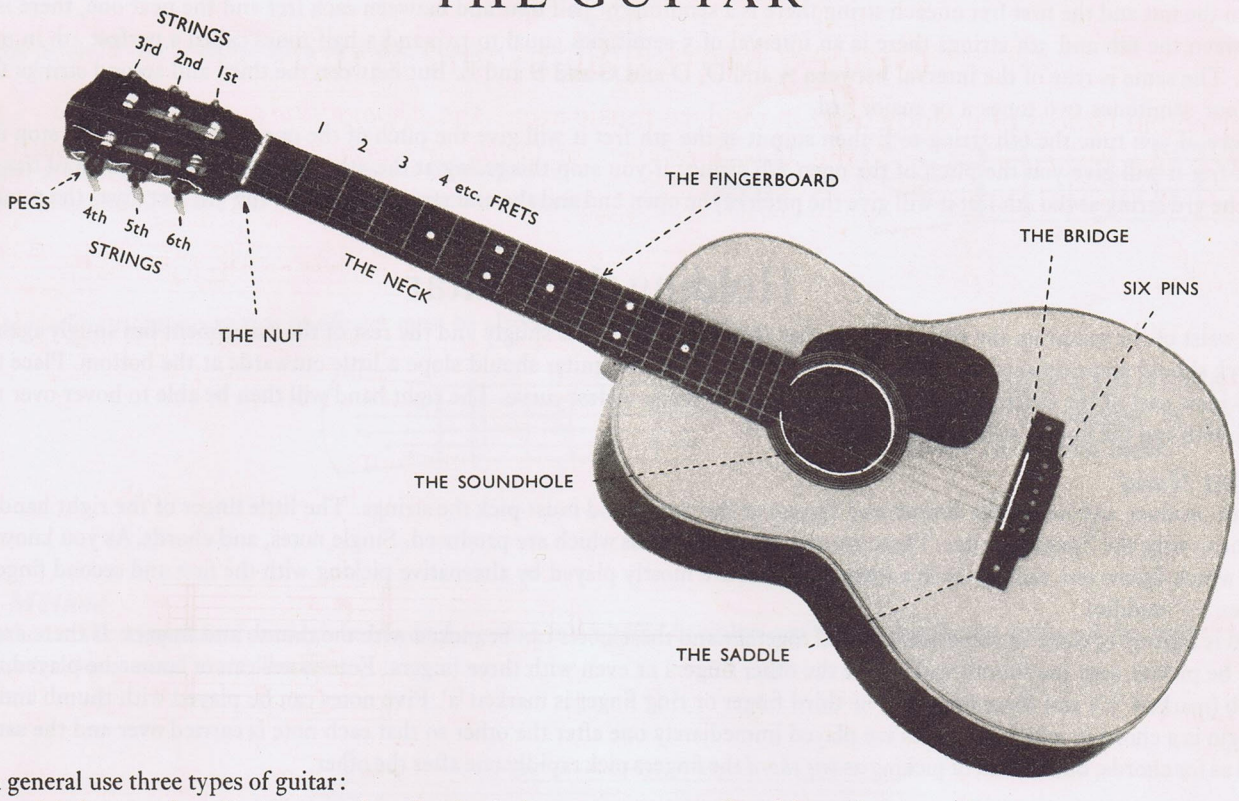
A Pause (𝄐), prolongs a note or rest beyond its proper value; it is also used to indicate a finish.



Written:-
THE SHAKE
Played:-

D.C. Da Capo—from the beginning. *D.S. Dal Segno*—from the 𝄋.
mf *mezzo-forte*—rather loud. ***f*** *forte*—loud. ***ff*** *double-forte*—very loud.
p *piano*—softly. ***pp*** *double-piano*—very softly.
sf sfz *sforzando*—emphasised. *Unis. Unisoni*—together.
cresc. crescendo or  with increasing tone.
decresc. decrescendo or  *dim. diminuendo*—with decreasing tone.
leg. legato—in a gliding style. *stacc. staccato*—detached, distinct.
dol. dolce—sweetly. *Cantabile*—in a singing style.
Assai—very. *Molto*—much. *Sempre*—always. *a tempo*—in time.
Modo Moderato—Moderately. *Largo*—broad, dignified. *Maestoso*—Majestically.
Più mosso—more quickly. *Meno mosso*—less quickly.
poco a poco—little by little. *Sostenuto*—sustained.
string. stringendo or *accel. accelerando*—increasing the time.
Rall. Rallentando or *Rit. Ritardando*—decreasing the time.
Lento—slow, lingering. *Larghetto*—not so slow as Lento.
Adagio—slowly, leisurely. *Andantino*—not as slow as Adagio.
Andante—moving easily. *Allegretto*—quicker than Andante.
Allegro—lively, briskly. *Vivace* or *Vivo*—quicker than Allegro.
Presto—quickly, rapidly. *Prestissimo*—at the utmost speed.

THE GUITAR



There are in general use three types of guitar:

(1) The Spanish finger style nylon strung guitar, for classical, contemporary or Spanish music;

(2) The plectrum steel strung cello built guitar, for dance band and converting into electric guitar by means of a pick-up;

(3) The flat top round hole, light steel strung *accompanying* guitar which has a saddle and fixed bridge, but no tailpiece. The strings are held in by pins which are plugged into holes behind the bridge. This type of guitar is sweeter toned and lighter than the cello built plectrum guitar and more 'punchy' for rhythm than the Spanish nylon strung guitar.

Reading from Music and its alternatives

Most people who take up a musical instrument, do so with the aid of musical examples. This is also true of the guitar, but since it is possible to learn chord shapes without learning music, many guitar players do not read music too quickly and others cannot read it at all.

Since this book is written mainly as a help to accompanying oneself, and many people who enjoy singing and playing in their leasure time find reading music too irksome and tedious, we have duplicated all the musical examples with a system called 'cifra' which is in common use in Spain for Flamenco music on the guitar.

Cifra:

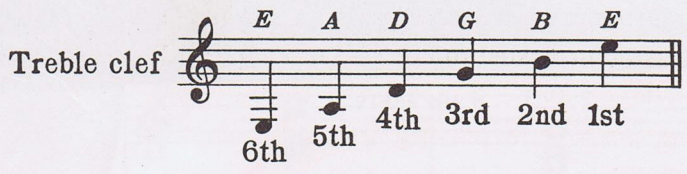
This is very simple to understand and is written on a six line stave underneath the music. Instead of the five lines of the musical stave, there are six lines representing the six strings of the guitar. Added to the lines are figures or groups of figures. The figures represent the fret or frets on which the notes must be fingered. One figure represents a single note and a number of figures underneath one another represents a chord (three or more notes played together.) It is now therefore possible for both music readers and non-music readers to learn the same systems of playing and accompanying.

The Accompanying (Josh White) Guitar

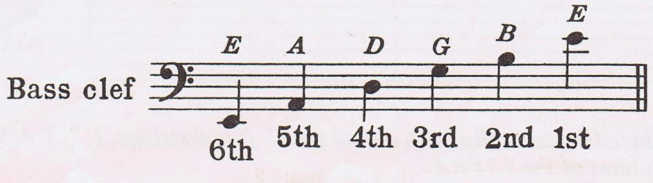
The Accompanying Guitar has six strings, the first and second steel, the third, fourth, fifth and sixth steel, covered with fine wire.

ON TUNING

The six strings from lowest to highest are named:—



They should sound like the following notes on the piano:—



Between the nut and the first fret of each string there is a semitone or half tone and between each fret and the next one, there is also a semitone. Between the 6th and 5th strings there is an interval of 5 semitones equal to two and a half tones called a perfect 4th in music: E to A —perfect. The same is true of the interval between A and D, D and G and B and E. But between the third and second strings G to B, there are only four semitones two tones a or major 3rd.

Therefore, if you tune the 6th string to E then stop it at the 5th fret it will give the pitch of the open 5th string: if you stop the 5th string at the 5th fret it will give you the pitch of the open 4th string; if you stop this string at the 5th fret it will give the pitch of the 3rd string; if you stop the 3rd string at the 4th fret it will give the pitch of the open 2nd and the 2nd string stopped at the 5th fret gives the pitch of the open 1st string.

Holding the Guitar

Place the waist of the guitar on the right thigh so that the inward curve fits snugly and the rest of the instrument lies snugly against the body.

The neck should slope upward as in the pictures. The belly of the guitar should slope a little outwards at the bottom. Place the right arm over the widest part of the guitar so that the forearm grips over the widest curve. The right hand will then be able to hover over the strings so that the thumb and the fingers will be at the ready.

The Right Hand

In order to produce any notes, the thumb and fingers of the right hand must pick the strings. The little finger of the right hand is also used. This is not so with the Spanish guitar. There are two kinds of sounds which are produced. Single notes, and chords. As you know, single notes are those which follow one another as in a melody. These are mostly played by alternative picking with the first and second fingers (indicated by 'i' index 'm' middle).

A chord is a group of three or more notes played together and these notes can be picked with the thumb and fingers. If there are three notes, they may be picked with the thumb and two of the other fingers or even with three fingers. Four notes can of course be played together with the thumb (marked 'p') and three fingers. The third finger or ring finger is marked 'a'. Five notes can be played with thumb and four fingers. An arpeggio is a chord in which the notes are played immediately one after the other so that each note is carried over and the same technique is applied as for chords, but instead of picking as *one chord* the fingers pick rapidly one after the other.

The Left Hand

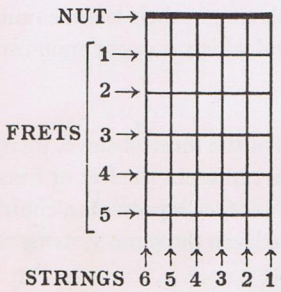
The object of the left hand is to stop the strings at the various frets in order to create different notes.

The thumb acts as the bottom part of a vice and the fingers as the top part.

The rounded part of the long piece of wood is called the neck and the almost flat part with the frets across it is called the fingerboard.

The thumb should connect with the neck just below the middle at right angles, so that if you place the tips of the first, second, third and fourth fingers of the left hand just behind the 1st, 2nd, 3rd and 4th frets of any string, the thumb will be between the second and third fingers. This position is correct for single note runs. For chords, however, where often the first finger is placed flat across the strings, the thumb should be about parallel with the first finger so making almost a pincer, with the fingerboard and neck in between.

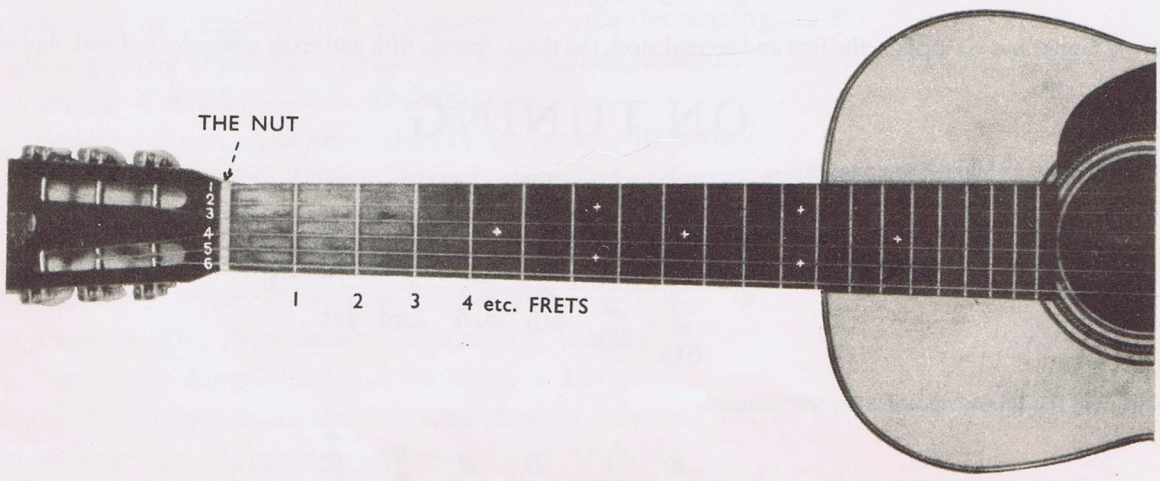
The numbers appearing beside the notes represent the fingers of the left hand. 1, 2, 3, 4, means First, Second, Third and Fourth fingers.



Reading from Music and its Alternatives

For those who find the reading of music difficult or impossible there is an alternative method which coupled together with Cifra should show how to play the music that is written in musical notation. For chords there are the diagrams or 'window boxes'. The perpendicular lines represent the six strings and the horizontal lines, the frets. The top horizontal line is always the *nut*, so that if you had the fingerboard facing you, the sixth string would be on your left and the first string on your right.

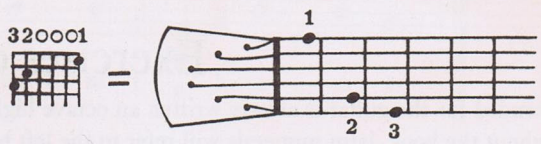
Drawing: Showing the Fingerboard facing you giving a picture of origin of diagrams.



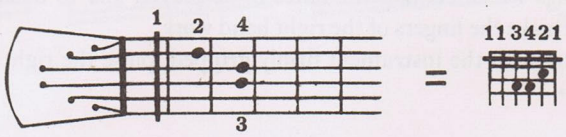
Photograph: Showing the fingerboard placed horizontally, with nut on your left and strings, 1, 2, 3, 4, 5, 6, from top to bottom of fingerboard. The six strings are represented by the 6 lines of the CIFRA.

A finger placed behind a fret is represented by a dot, thus:—

and the number at the top of the diagrams represents the finger:—
O means open string and X means that the string is not to be sounded.



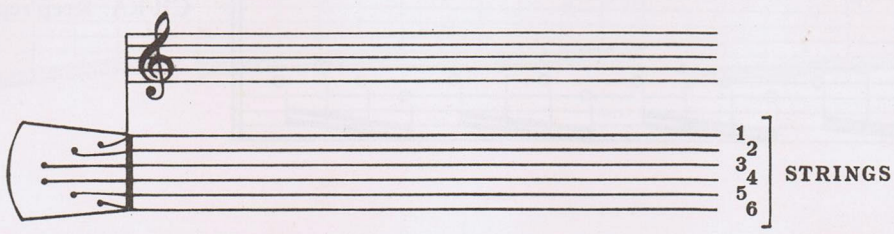
A thick line across the strings means that one finger must be placed across the strings:—



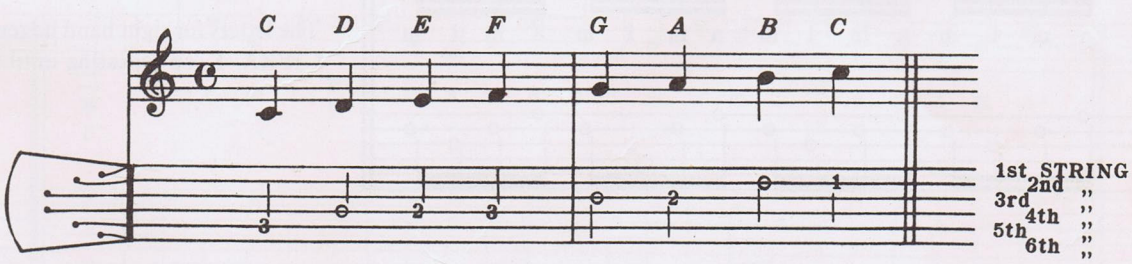
The first finger is placed across six strings. Can also be indicated as I.P.B., which means 1st Position Barré.

The Cifra Method

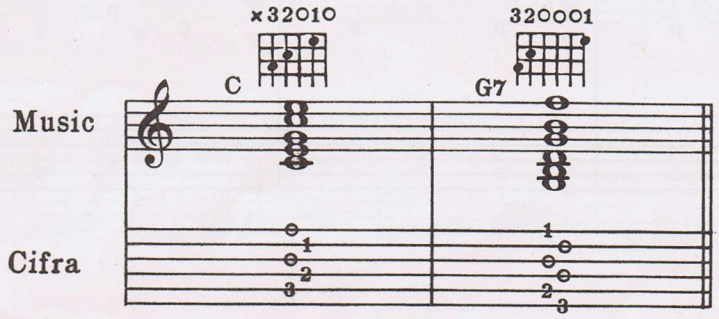
The other method of identification of musical sounds on the guitar, is the 'cifra' or cipher method. In this the six strings of the guitar are written horizontally under the musical stave like this:—



The identification of the notes is made by figures on each side of the lines. These figures represent the numbers of frets where the notes are to be found:—



When there are figures over one another, they must be played together as a chord. Here are the three forms of identification placed together. The middle line is the musical stave. Above is the diagram and below the cifra. The letters C and G7 are the chord symbols.



Exercises on the Open Strings

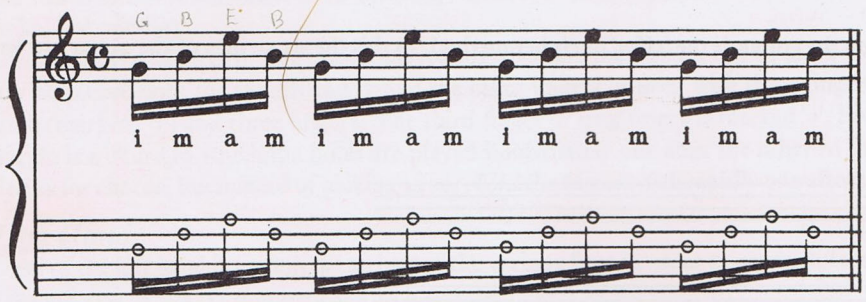
Music intended for the guitar is always written an octave higher than it sounds; this is done to avoid using so many leger lines.

Throughout the book, latin numerals will refer to the left hand fingering. The right hand fingers are indicated thus:—'p' thumb; 'i' index finger; 'm' middle finger; 'a' third or ring finger; and 'o' for the little finger.*

The first requirement in the art of playing the Guitar is to develop a good right hand. This means that the thumb, first ,second, third and fourth fingers must be able to find the strings which contain the notes to be played *and* to be able to find them comfortably and without fumbling. Therefore the first thing to do is to make the fingers of the right hand work.

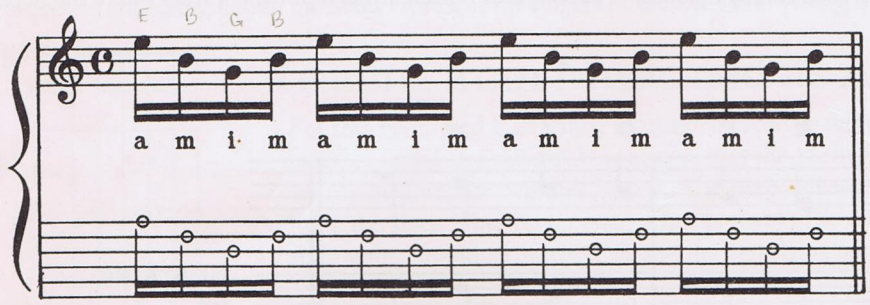
After placing the Guitar in playing position with the instrument firmly gripped, poise the right hand over the strings with the wrist high and curved and play the following exercises:—

Ex.1



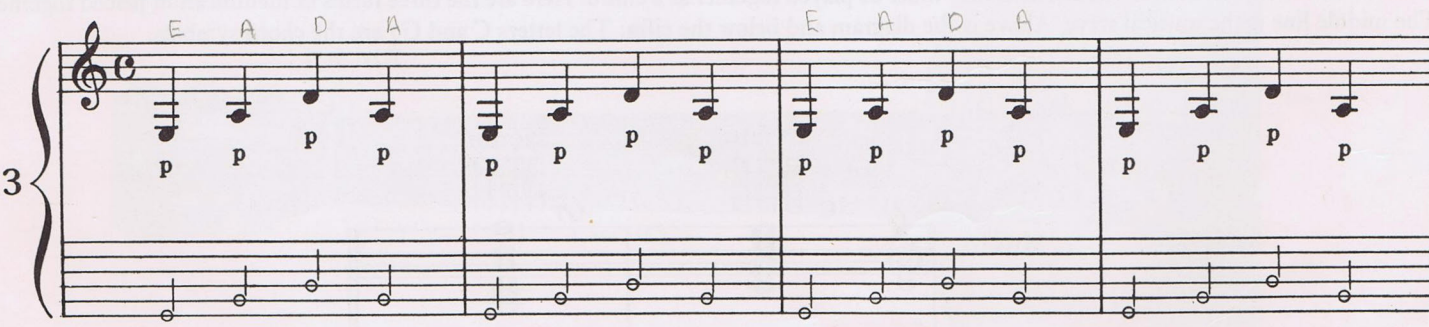
The letters for right hand fingers refer also to the CIFRA. Keep repeating until fluent.

Ex.2

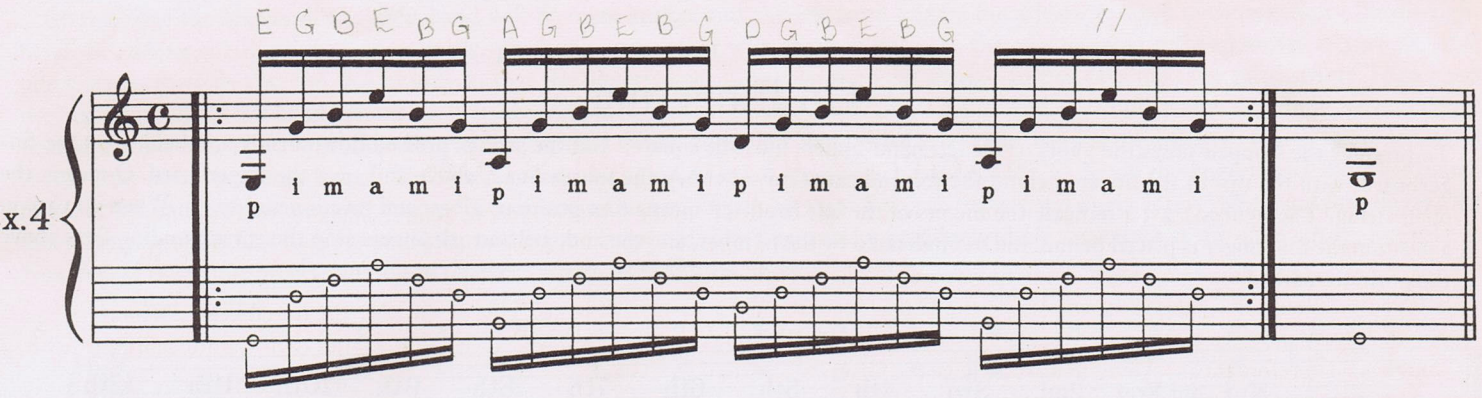


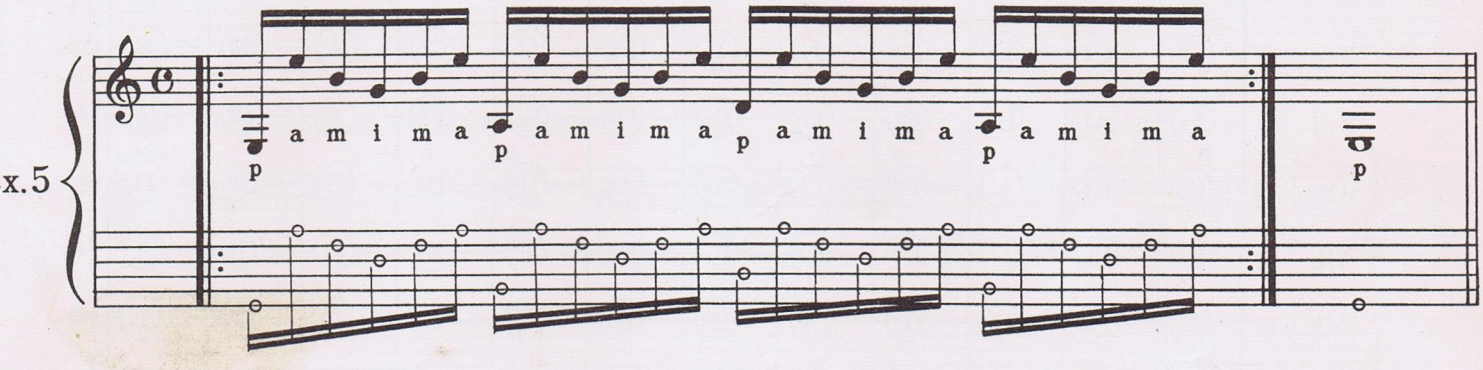
The letters for right hand fingers refer also to the CIFRA. Keep repeating until fluent.

Ex.3

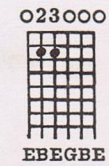


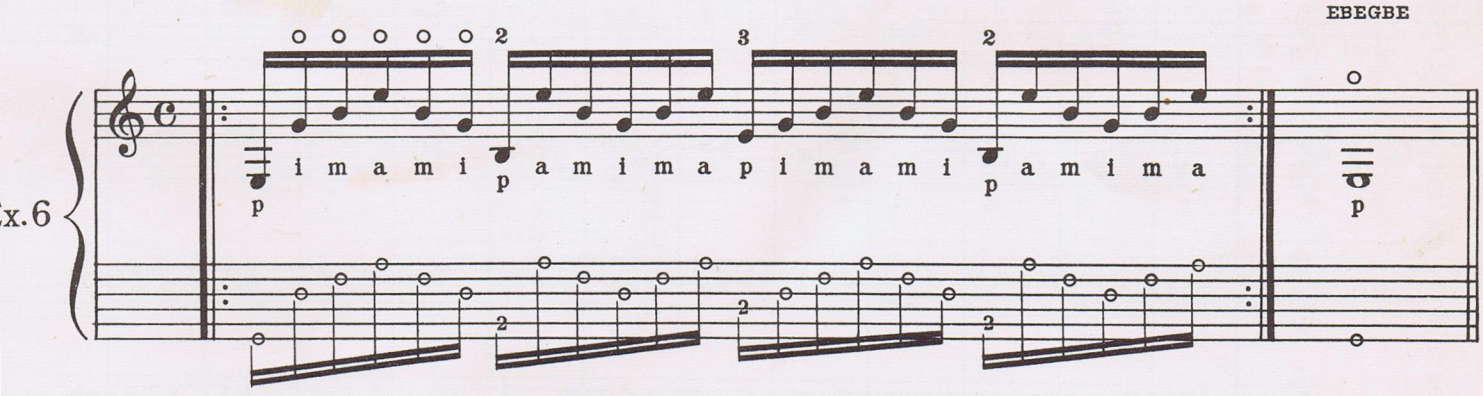
* The reason that the letters p, i, m, a, and o are used is because p, i, m and a are already in use for the Spanish guitar, and are French for thumb, index finger, middle finger and ring finger.

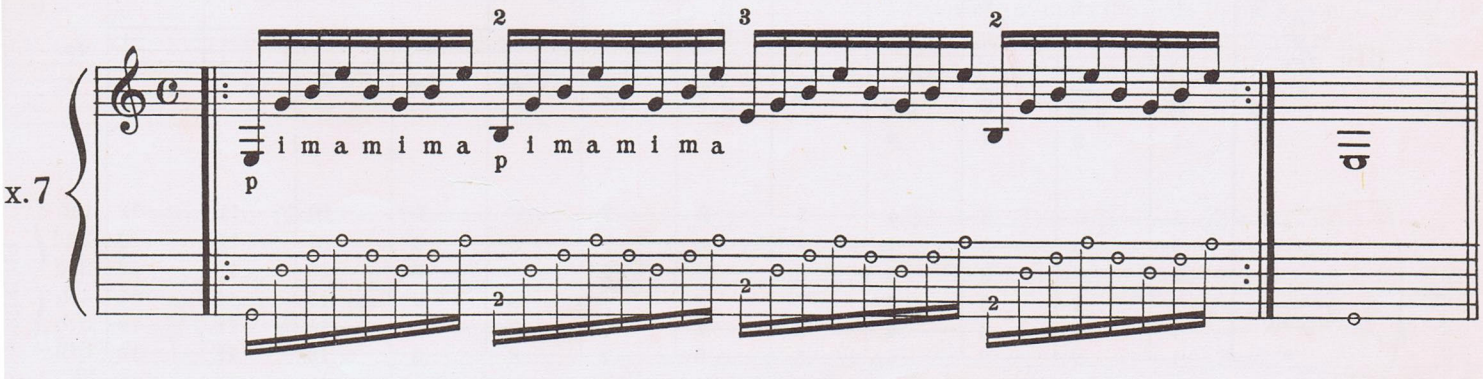




In order to make these exercises a little more interesting we will try a simple chord of E minor bringing the left hand into play. Place the third finger of the left hand behind the second fret of the fourth string and the second finger behind the second fret of the fifth string.
Now play the same way with the right hand.



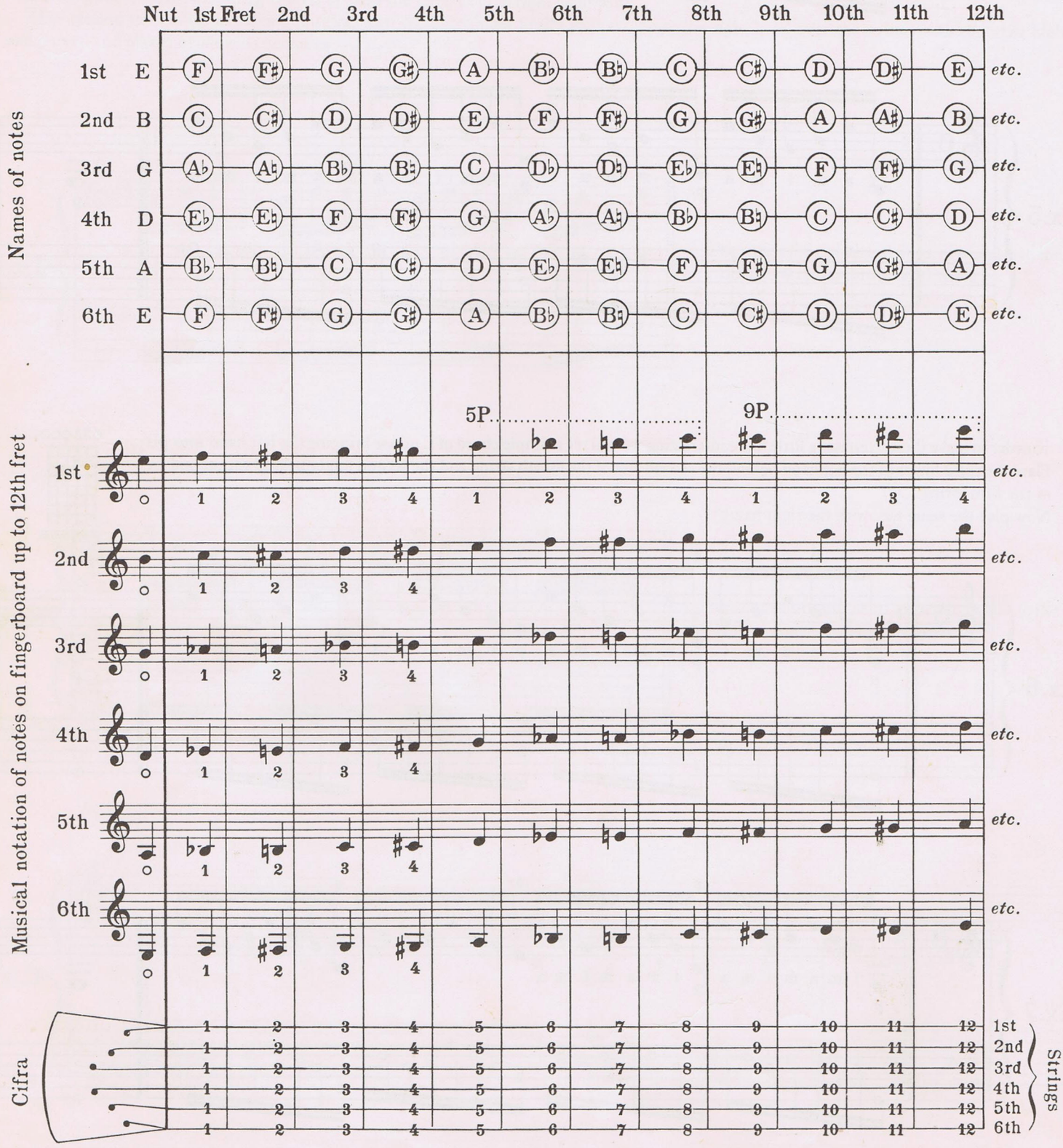




N.B) Note that figures in the CIFRA represent the numbers of the frets on the respective strings, i.e., 1 = first fret, o = open string, etc.

On Fingering

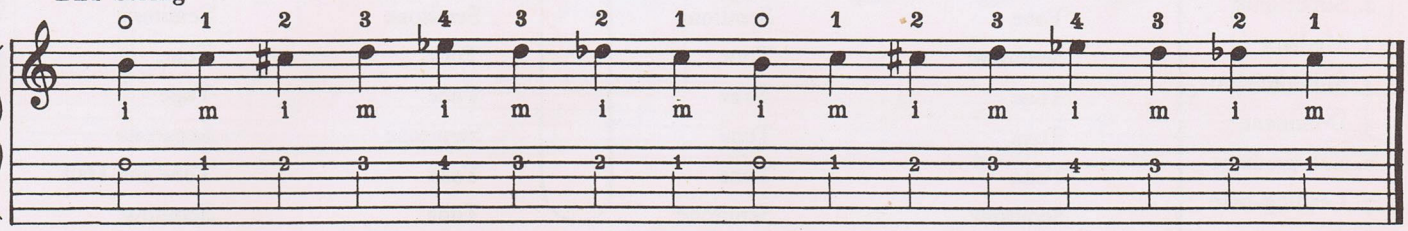
To produce the stopped notes,the joints of the left hand fingers must be squared and the strings pressed down firmly and held upon the fingerboard, with the tips of the fingers behind the fret indicated: always keep the fourth finger above and over the fingerboard. O means the open string. The figures 1 2 3 4 indicate the fingers of the left hand. 1P means first position, 2P second position and so on. When you are in a position the first finger is placed behind the fret indicated by the number, and the 2nd, 3rd and 4th fingers stop the corresponding frets above the position marked.



By this time the fingers of the right hand will be more supple and the left hand fingers must learn to work in conjunction with the right hand. So, taking the B string as an example, pluck the open string with the first finger so that the finger is stiff and moves as a whole. Also pluck across towards you and downwards so that the finger comes to rest on the next string—in this case the G or third string. Then press the first finger of the left hand behind the first fret and pluck with the second finger of the right hand in a similar way. Continue, second finger behind second fret, pluck with first finger of right hand: third finger left hand third fret, right hand second finger: fourth finger left hand fourth fret, right hand first finger. The first, second, third and fourth fingers of left hand should all be on the fingerboard. Now lift fourth finger of left hand so that the third finger is on; right hand second finger: lift third finger so that second finger is on; right hand first finger; lift second finger so that first finger is on; right hand second finger: lift first finger and we are back where we started at the open string. Exercise 8. Now repeat the whole process and do so on every string, as indicated below.

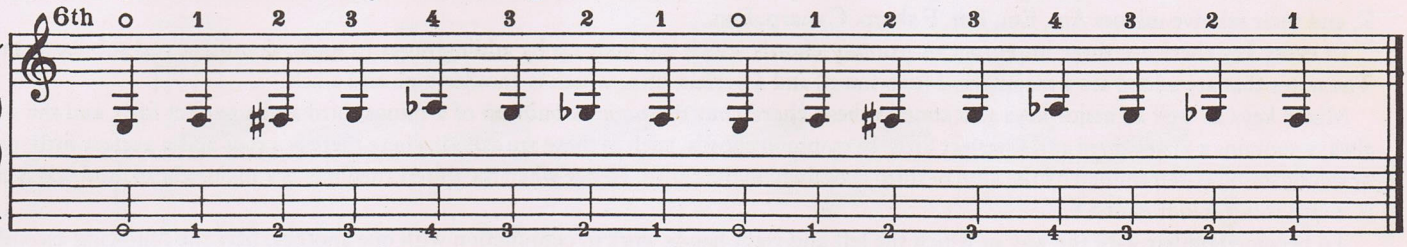
2nd String

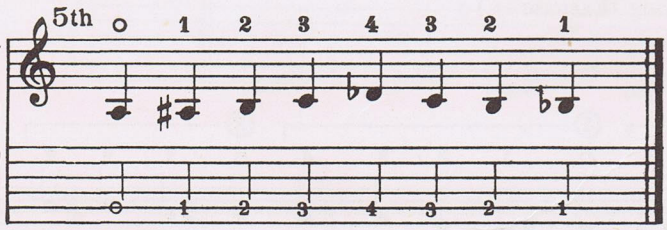
Ex. 8

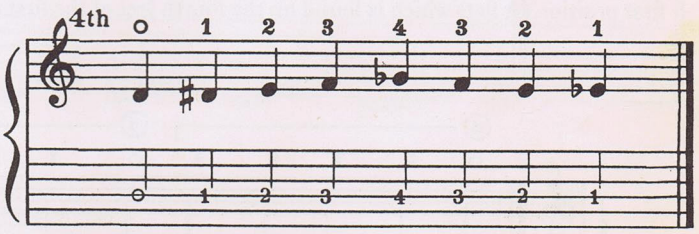


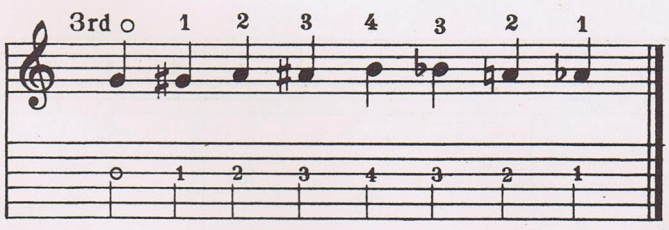
Same as **Ex. 8** but on all strings commencing on 6th.

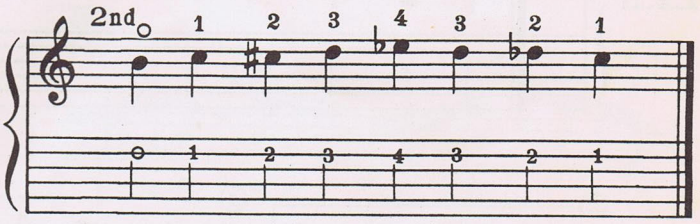
Ex. 9

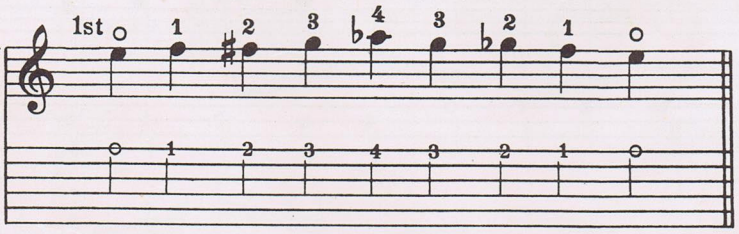






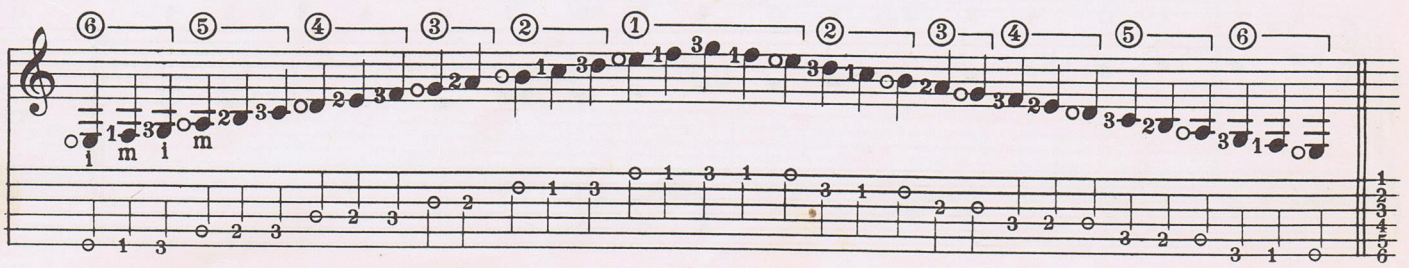






Exercise 10 shows the notes in the Key of C in the 1st position; that is, with the first finger at the first fret, second finger at second fret, etc.

Ex. 10



There are three kinds of scales in common use, and they are the major, the melodic minor, and the harmonic minor. They each contain seven notes, or eight including the octave or eighth note which has the same name as the first or root.

The scales consist of the following intervals:

	MAJOR SCALE	MELODIC MINOR		HARMONIC MINOR
		Ascending	*Descending*	
1. Tonic				
2. Supertonic	Tone	Tone	Tone	Tone
3. Mediant	Tone	Semitone	Semitone	Semitone
4. Subdominant	Semitone	Tone	Tone	Tone
5. Dominant	Tone	Tone	Tone	Tone
6. Sub-mediant	Tone	Tone	Semitone	Semitone
7. Leading-note	Tone	Tone	Tone	Tone and Half
8. Octave	Semitone	Semitone	Tone	Semitone

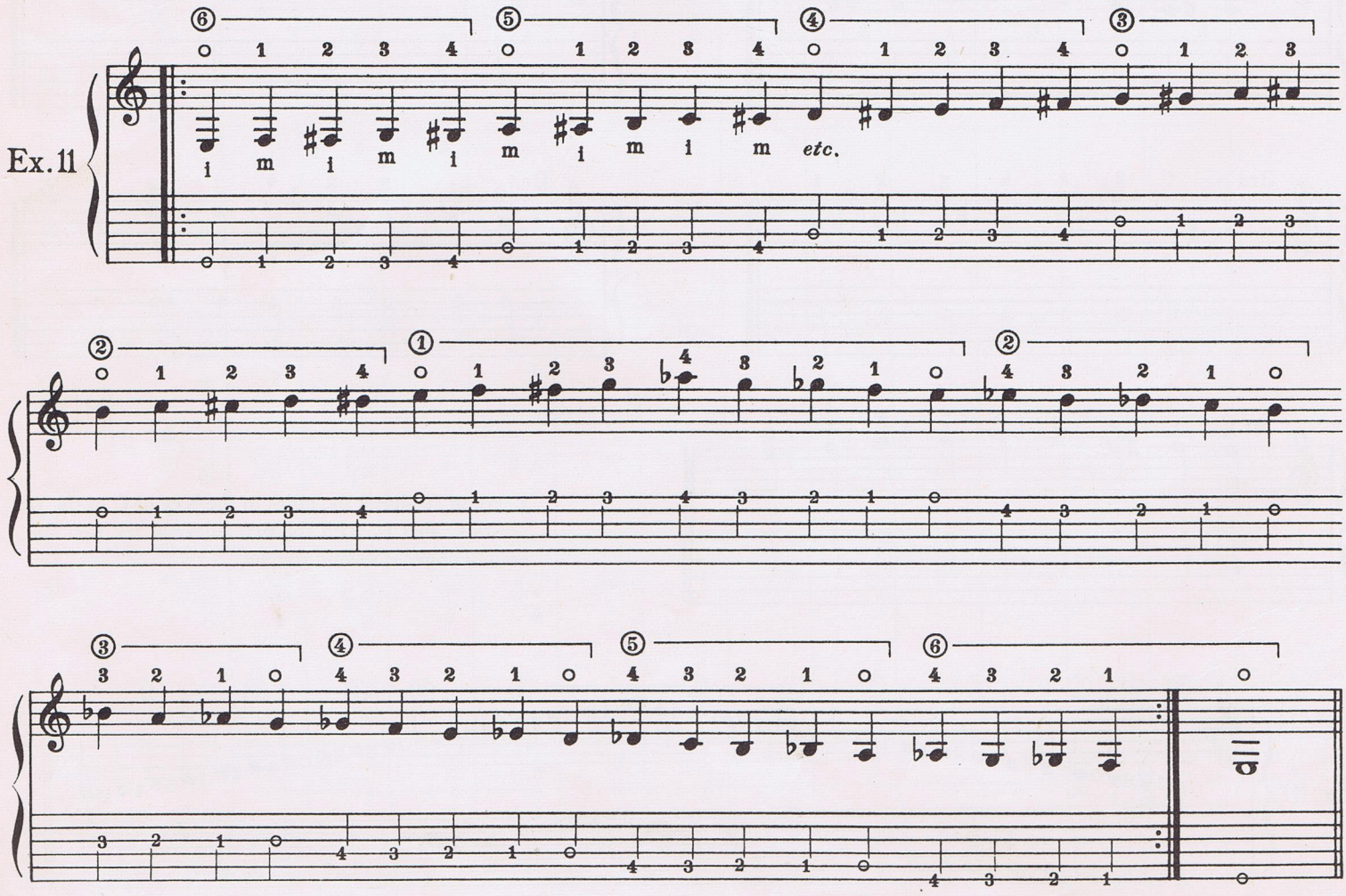
These scales and their fingerings (mainly in the first position) are given on pages 15, 16 and 17, and include the scales of C, G, D, A, E, F, and their relative minors Am, Em, Bm, F sharp, C sharp, Dm.

In every key there are three important or primary chords which are built up by adding notes to tonic, dominant and subdominant notes. The notes that are added are a major third (two tones) and a perfect fifth, which is another tone and a half.

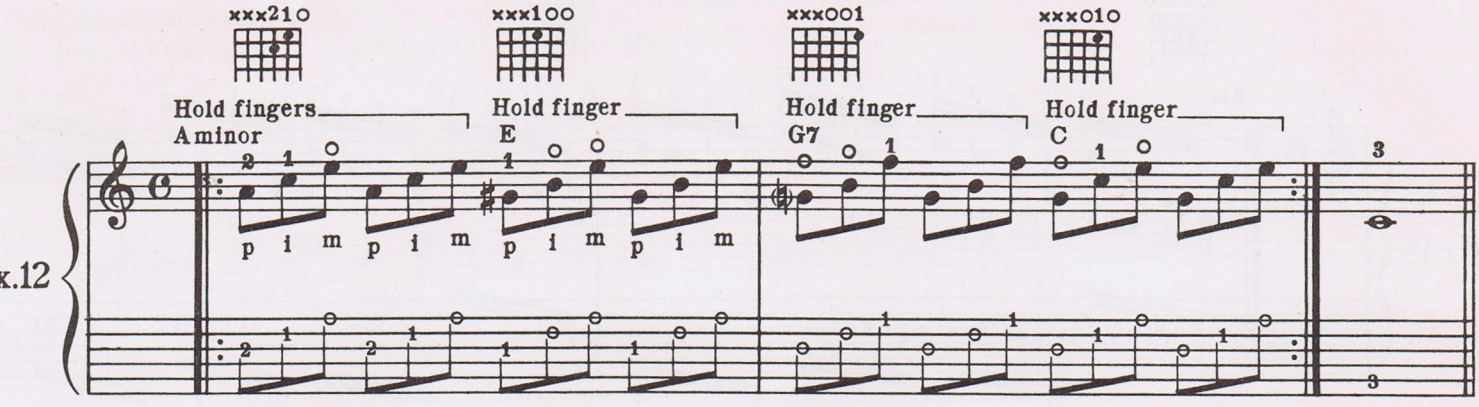
Minor keys as well as major keys also contain these chords but the tonic is built up of a minor third and a perfect fifth, and the dominant always contains a major third and a perfect fifth. In common chords, such as these are called, where there is a root and a perfect fifth, the major or minor sound is determined by the kind of third contained in the chord. Hence when the third is major it is a major chord, and when the third is minor it is a minor chord.

To become familiar with the way in which the left and right hands work in conjunction with one another, play the following ascending and descending chromatic scale or a scale in semitones commencing on the lowest note of the guitar (E) and going up to the highest note in the first position (A flat) which is found on the fourth fret of the first or highest string. (Exercise 11.)

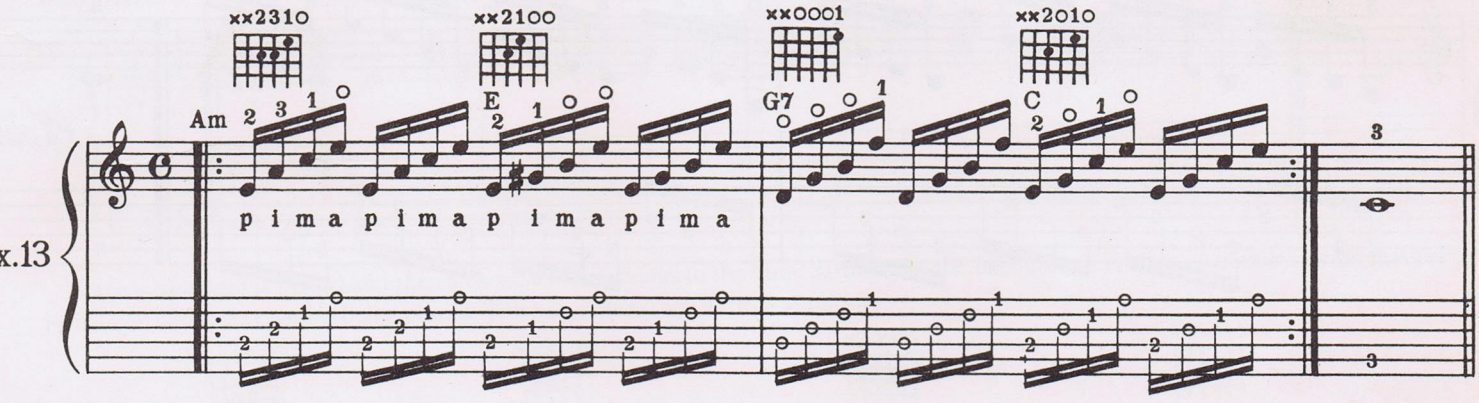
Ex. 11



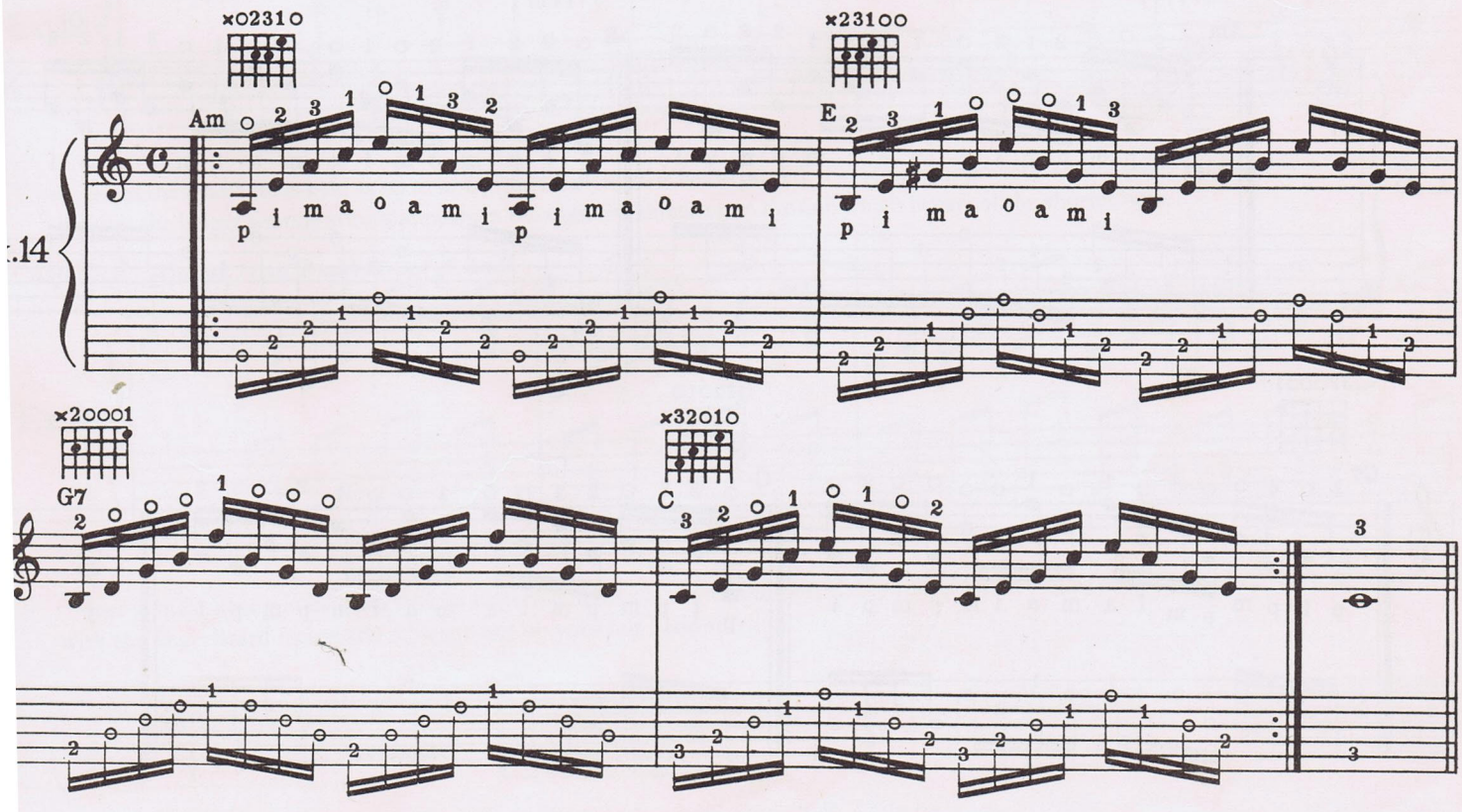
Now to play a few very easy spread chords, or arpeggios as they are called, in the form of triplets, for which count 1 and a, 2 and a, 3 and a, 4 and a. For Boxes play only strings that are marked with the numbers which represent the left hand fingering.



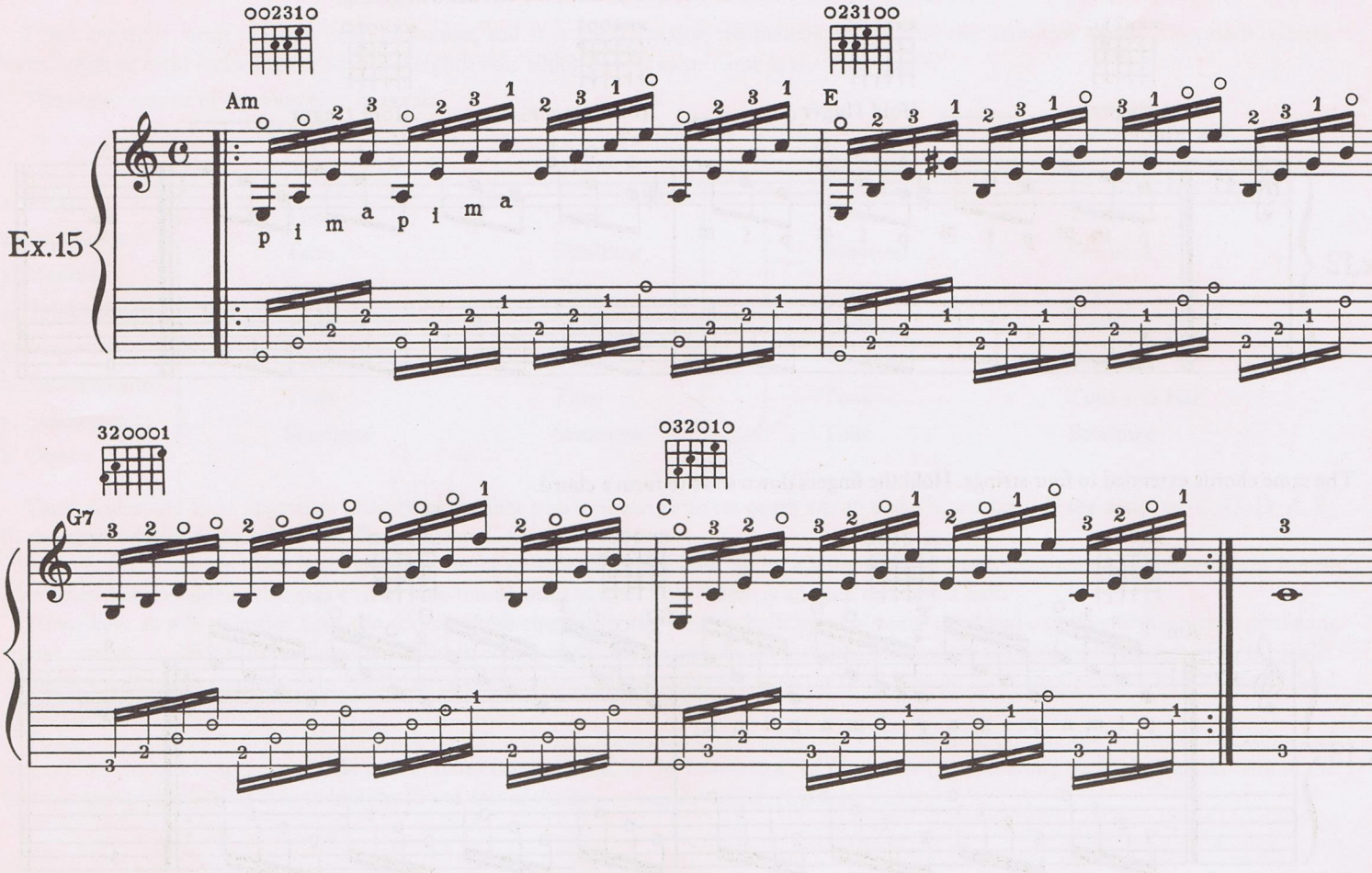
The same chords extended to four strings. Hold the fingers down so as to form a chord.



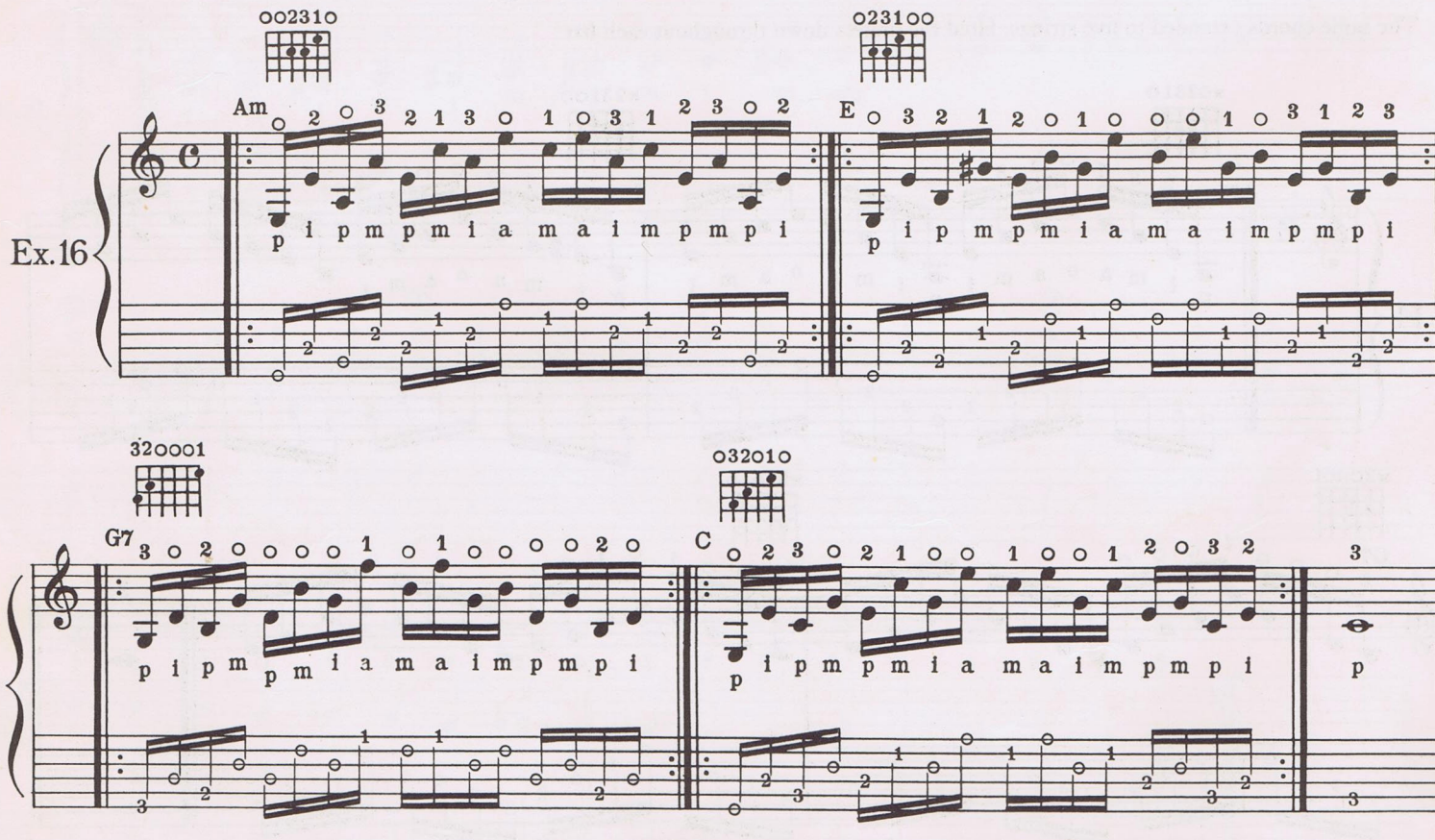
The same chords extended to five strings. Hold the fingers down throughout each bar.



The same chords extended to six strings. Hold fingers down throughout each bar.

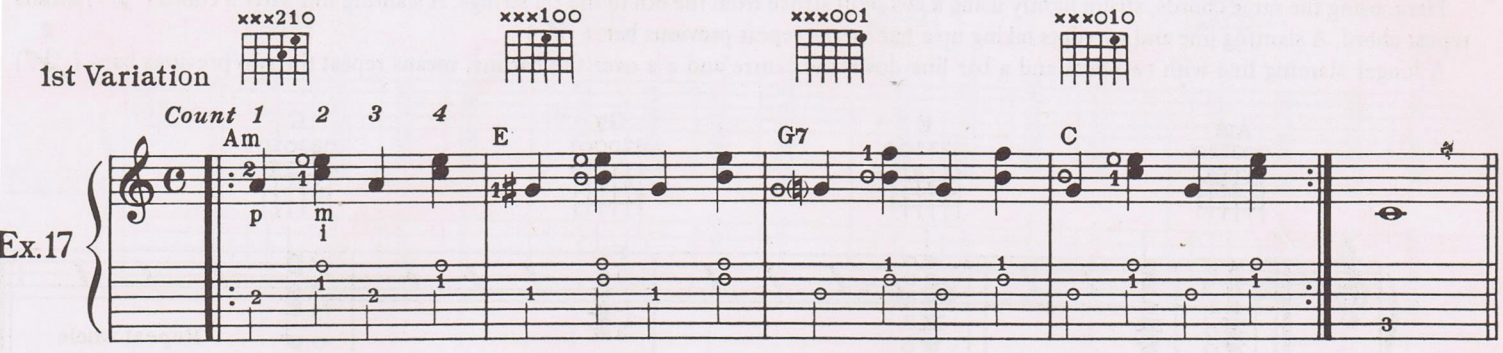


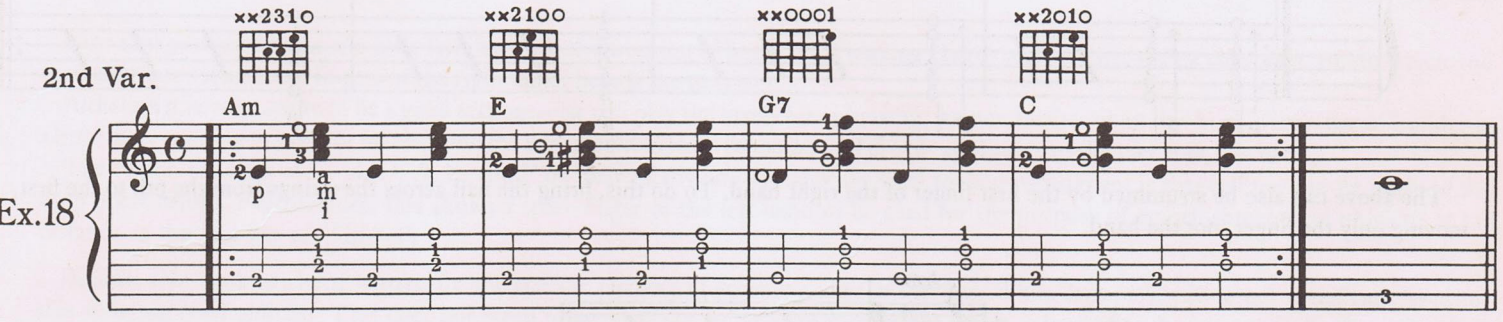
Hold fingers down throughout each bar.



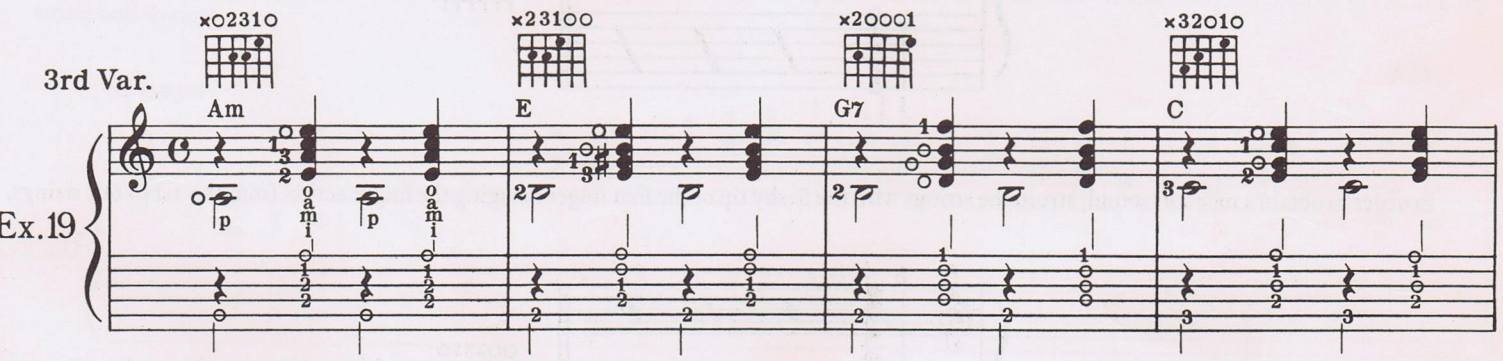
Accompanying often demands a style of playing where the bass note is played first then the chord is played next: for example, in a bar of 'foxtrot' or 'four in a bar' music, the first and third beats would be bass notes, and the second and fourth beats, chords.

Here is the prevoius page of exercises written in the accompaniment style of bass notes and chords.

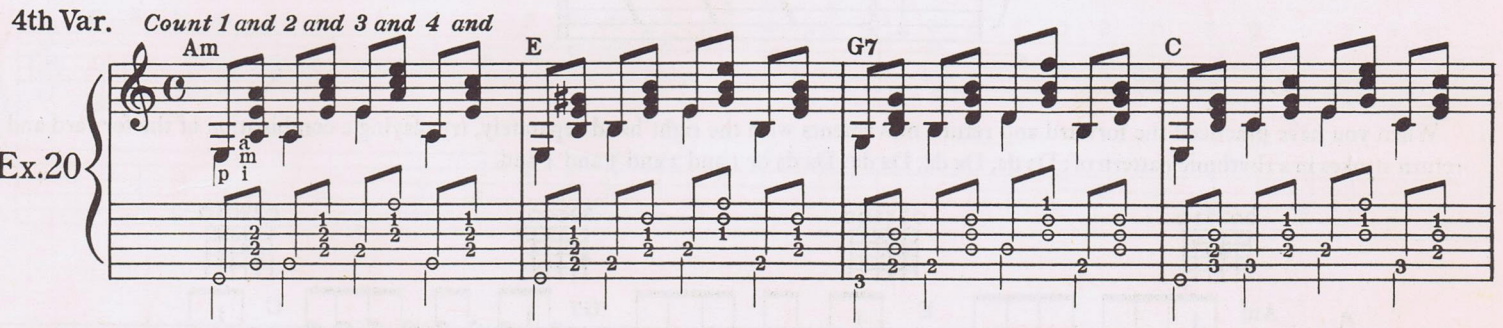




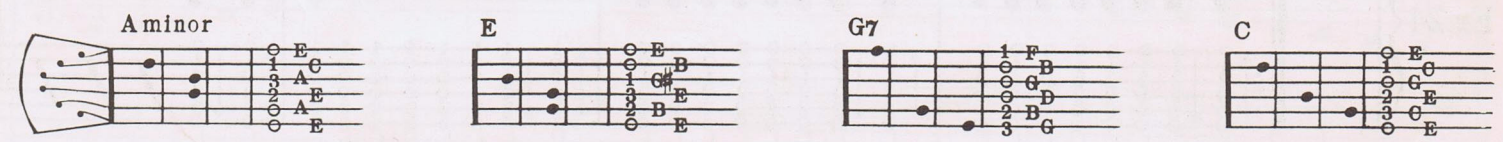
When a bass note is played and then a chord which belongs to the same harmony as the bass note, it is often customary for the bass note to be held on while the chord is being played. The bass note is then written as follows:—



When the bass note is held as up to now, while the chord is being played, it is often written with a stem going up *and* down. The stem which denotes the longer sounds always appears in the opposite direction to the one which is part of the shorter note.



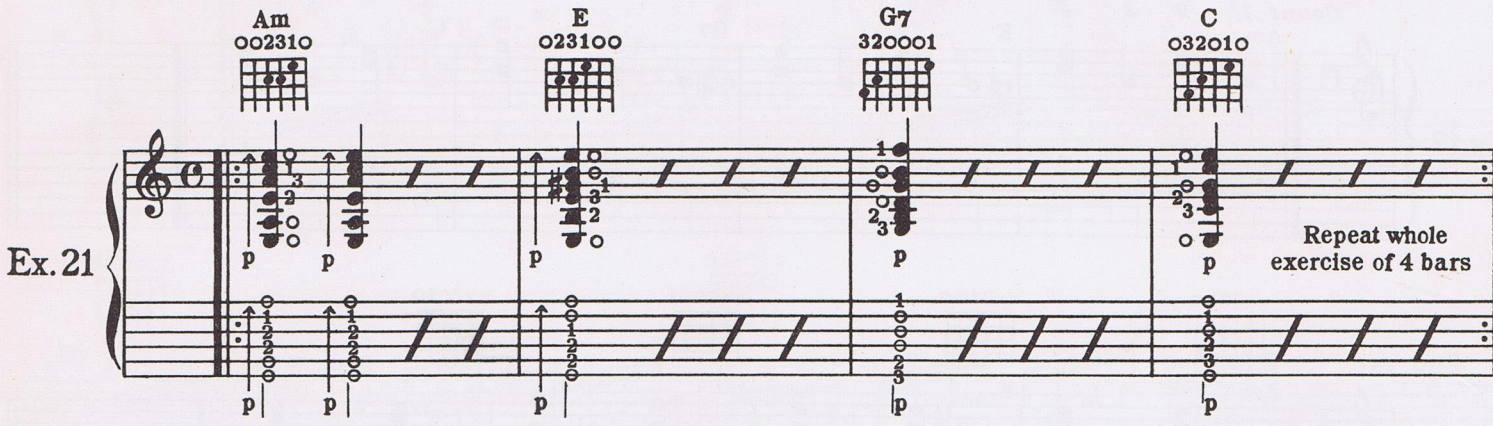
Just to make sure you have the correct fingering of the chords af A minor, E, G7 and C which you have just practiced, here they are pictured with the fingerboard facing you with the nut on your left hand side.



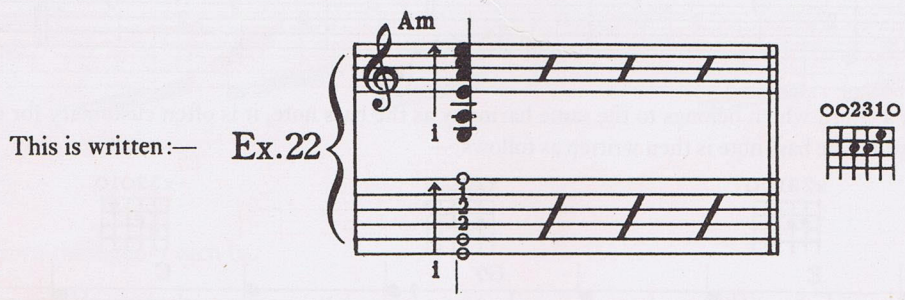
So far you have played these chords by picking the strings with both thumb and fingers but sometimes it is necessary to strike all the strings of the chord with the thumb only. This is done by stroking the strings from the 6th to the 1st, with the fleshy tip of the thumb near the left hand side of the fingernail.

Here, using the same chords, strum lightly using a fast light stroke from the 6th to the 1st strings. A slanting line after a chord (/) means repeat chord. A slanting line and two dots taking up a bar means repeat previous bar. (𝄎)

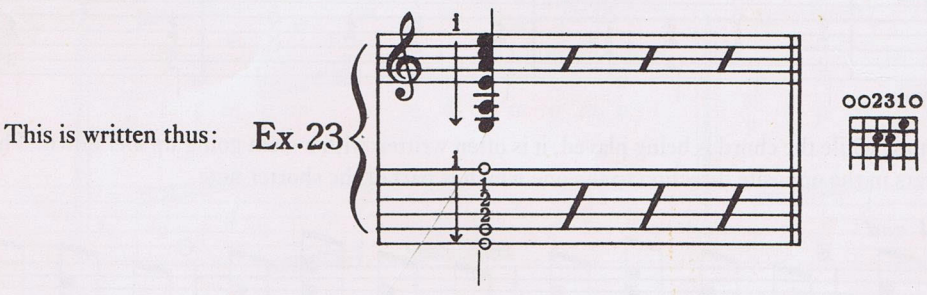
A longer slanting line with two dots and a bar line down the centre and a 2 over the barline, means repeat the two previous bars. (𝄎₂)



The above can also be strummed by the first finger of the right hand. To do this, bring the nail across the strings from the 6th to the first, moving only the finger, not the hand.

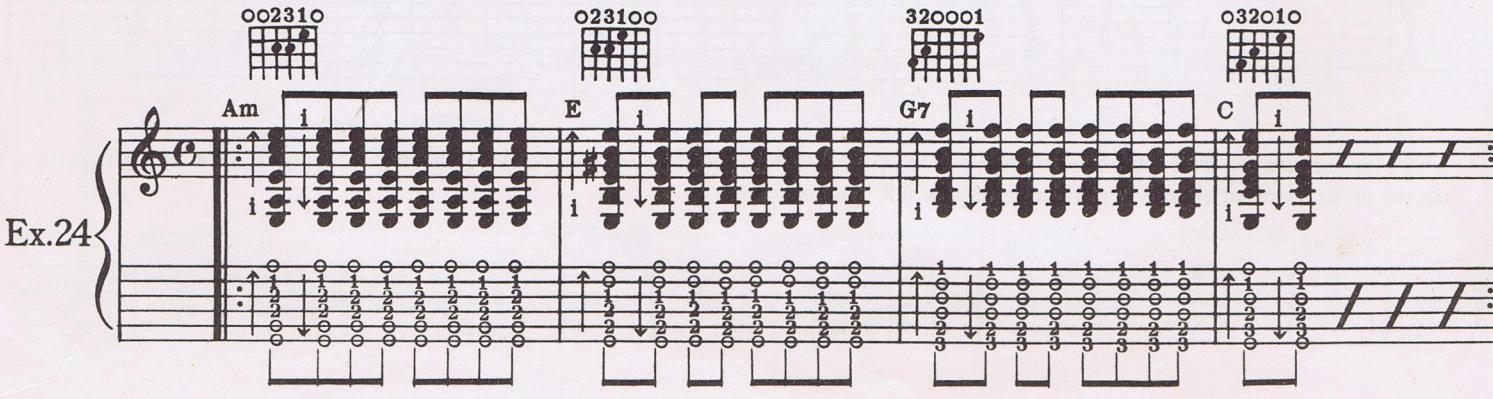


In order to obtain a nice soft sound, strum the strings with the fleshy tip of the first finger bringing the finger across from the 1st to 6th strings.



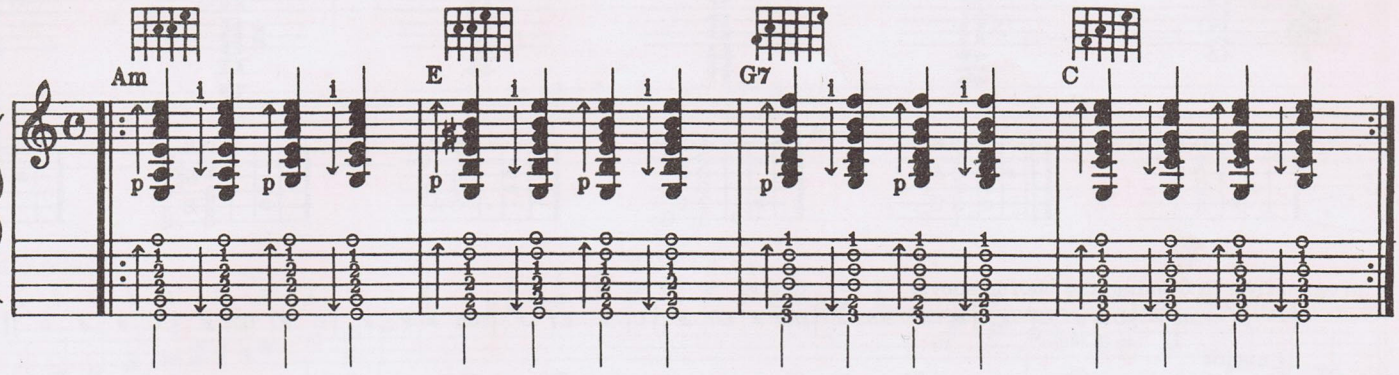
and is usually played in rather slow pieces where a gentle effect is required.

When you have practiced the forward and return movements with the right hand separately, try playing a combination of the forward and return strokes in a rhythmic pattern of: Da da, Da da, Da da; Da da or 1 and 2 and 3 and 4 and.



When a chord is required to be played as a smooth run, it is written with a wavy line in front of it and is called an arpeggio. The arpeggio can be played from the lowest to the highest notes or vice versa. See 'On top of Old Smokey' on page 38.

Ex.25



Now that you have become a little familiar with the working of both hands playing chords and, earlier, with a chromatic run in which you used alternate 1st and 2nd fingers of the right hand, here is the next step.

Although it is your desire to be a good accompanist and play the lovely jazz phrasing, written further on in this book, you must still undergo a little more training to prepare for that, and the next step is to learn the scales and chords applicable to the pieces in this book.

The reason the keys of C, G, D, A, E, and F or their relative minor keys are used for accompaniment is that full use can be made of the deep open strings. Furthermore, this allows a spare finger of the left hand to be used for the purpose of embellishment and phrasing as for instance in the first bar of 'Timber'.

Because this book has been written for the specific purpose of accompanying in the Josh White style, everything not specifically used for this style has been omitted. This does not mean to say that the guitar is an instrument which is limited to the keys of G, C, D, A, E and F.

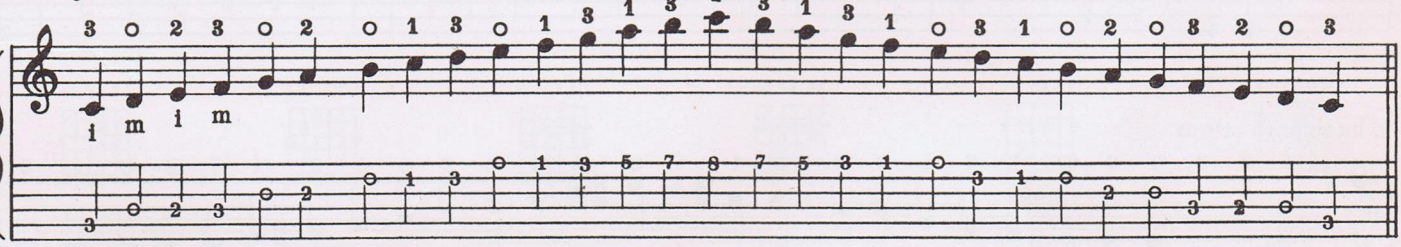
With study, practice and talent, limitations vanish.

Here then, are these major and minor scales coupled with the main chords in each key.

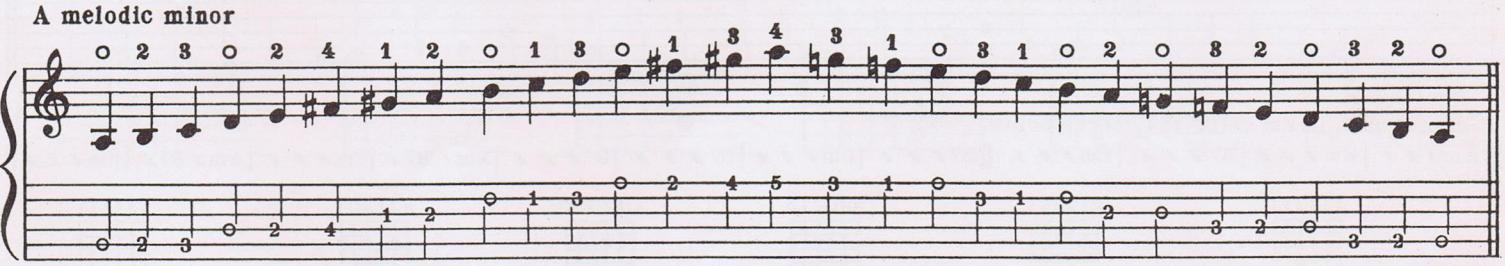
When you have become more familiar with them, we shall discuss the special effects such as 'blue' notes, slurs, squeezing or pulling the string and so on.

C major

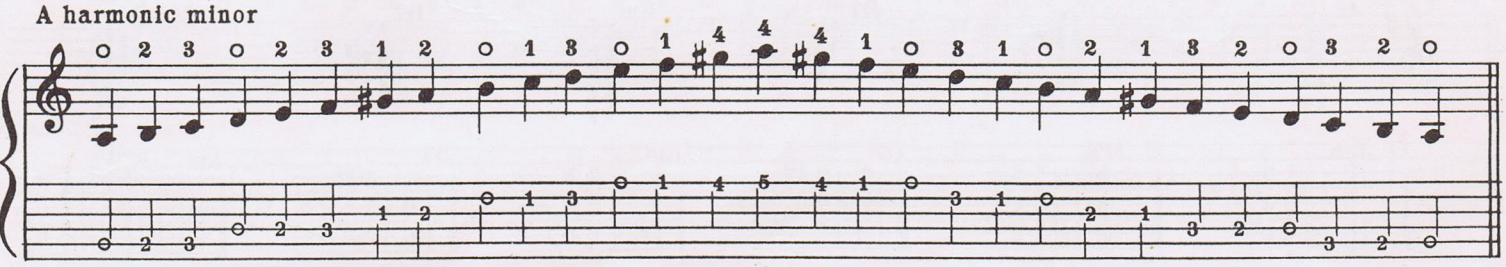
Ex.26

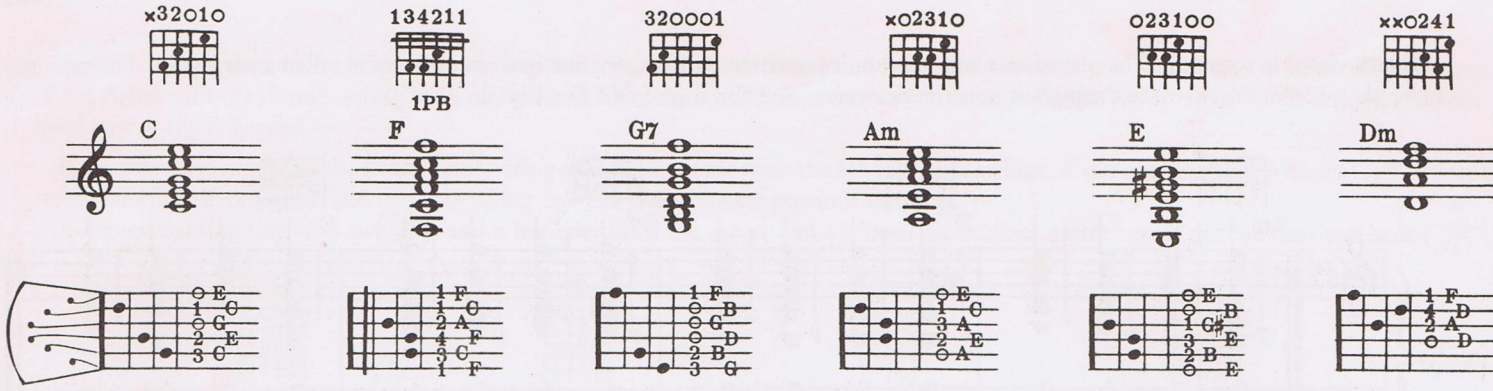


A melodic minor



A harmonic minor

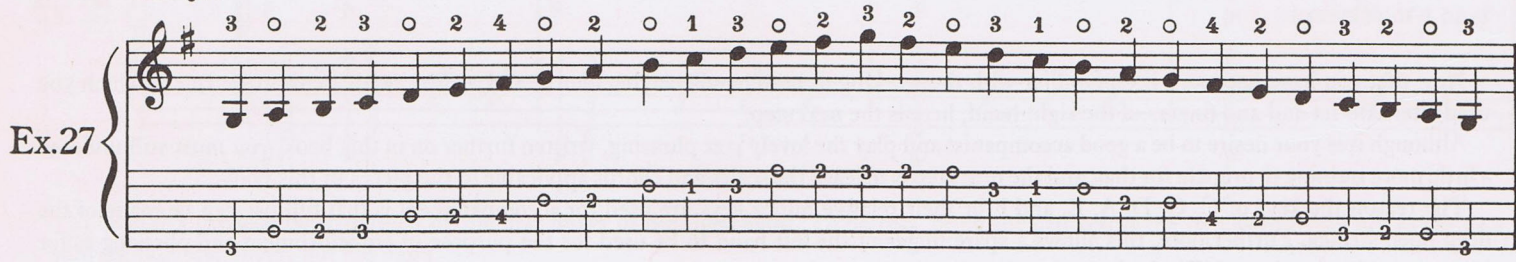




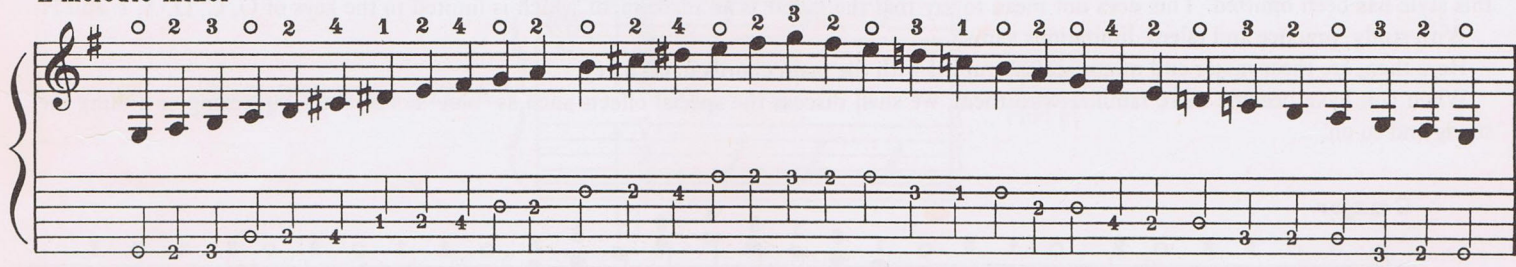
A progression in C using the chords above.

| C / Am / | Dm / G7 / | C / Am / | Dm / G7 / | C / E7 / | Am / F / | C / G7 / | C / / 𝄽 ||

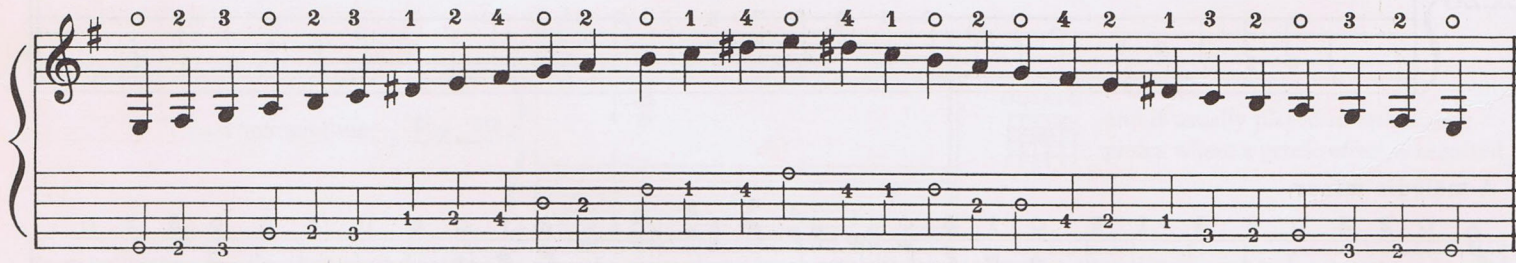
G major



E melodic minor

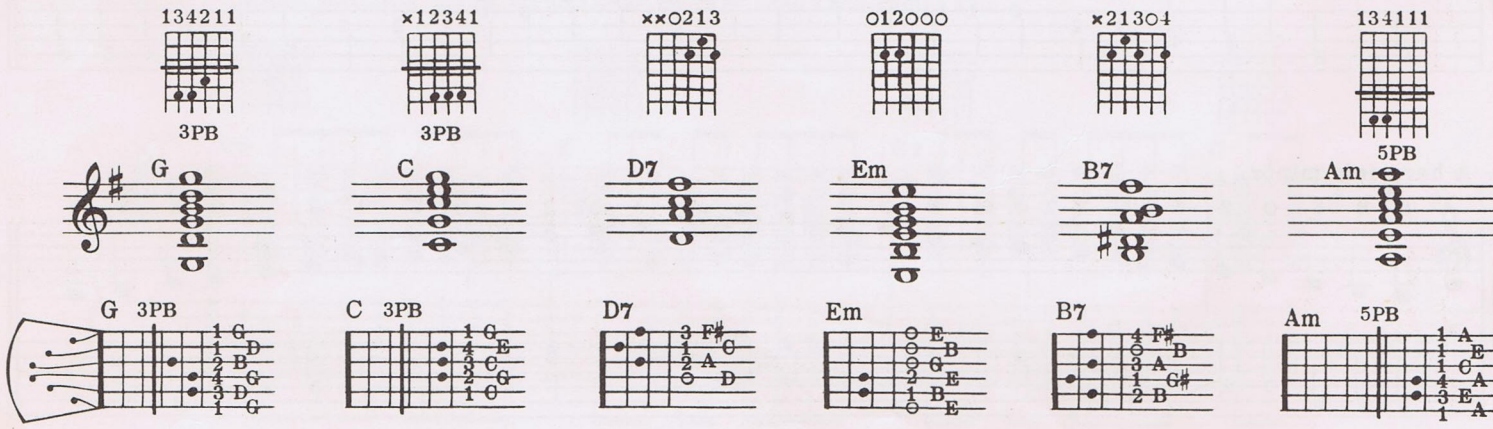


E harmonic minor



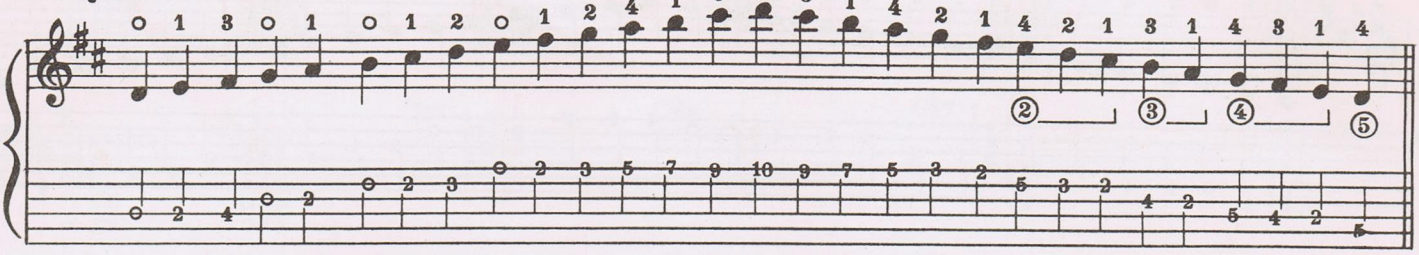
A progression in Em using the chords below.

‖: Am / / / | Em / / / | B7 / / / | Em / / / :‖ B7 / / / | Em / / / | D7 / / / | G / / / | Am / B7 / | Em / / / | Am / B7 / | Em / / /

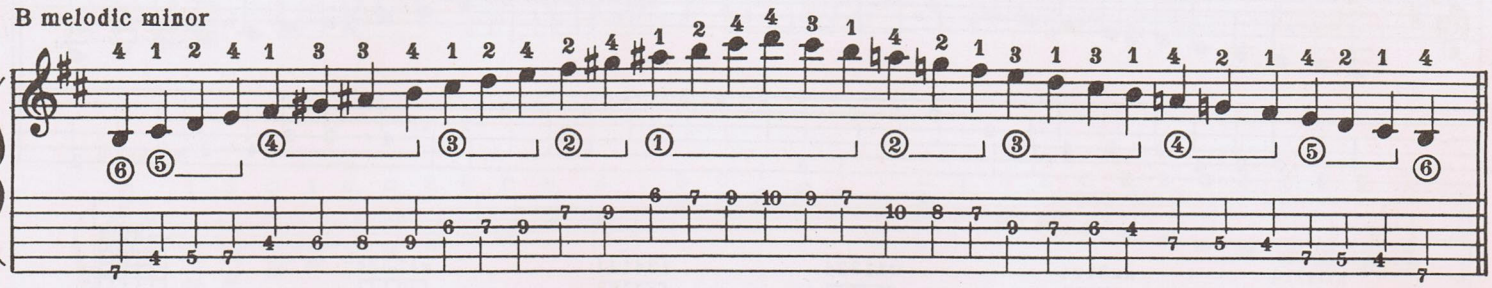


D major

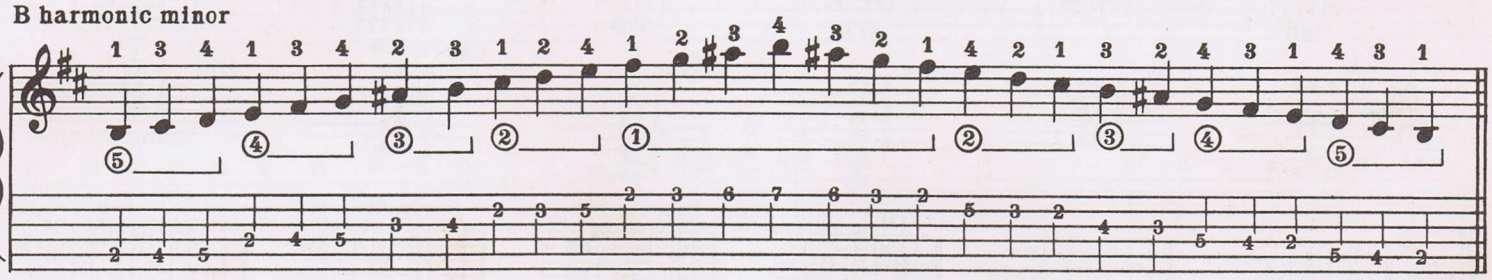
Ex.28

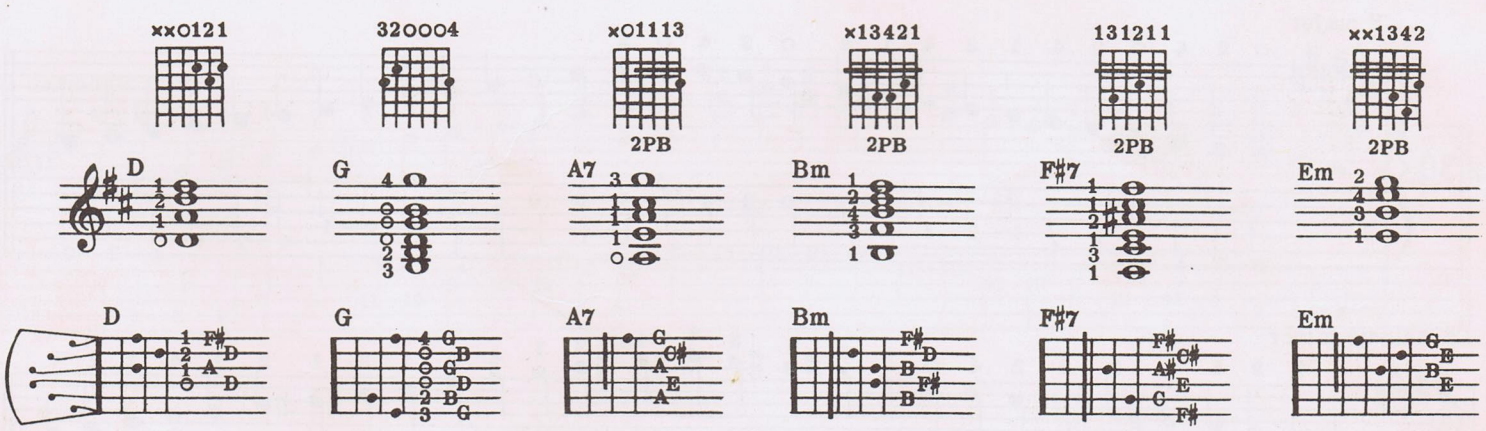


B melodic minor



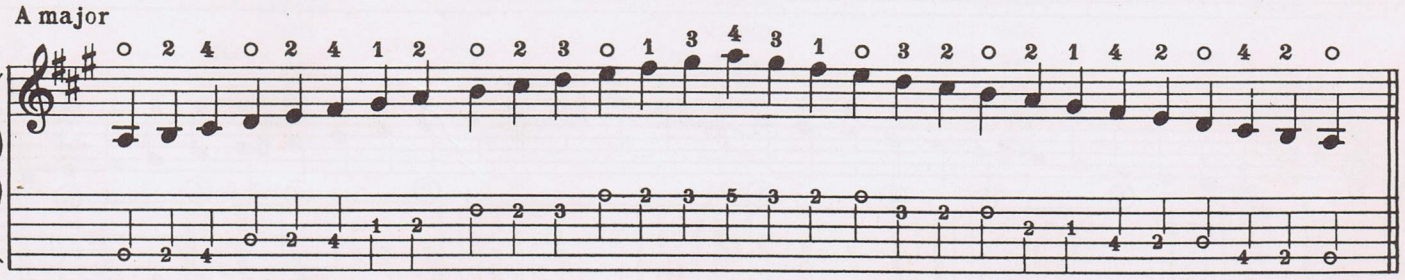
B harmonic minor





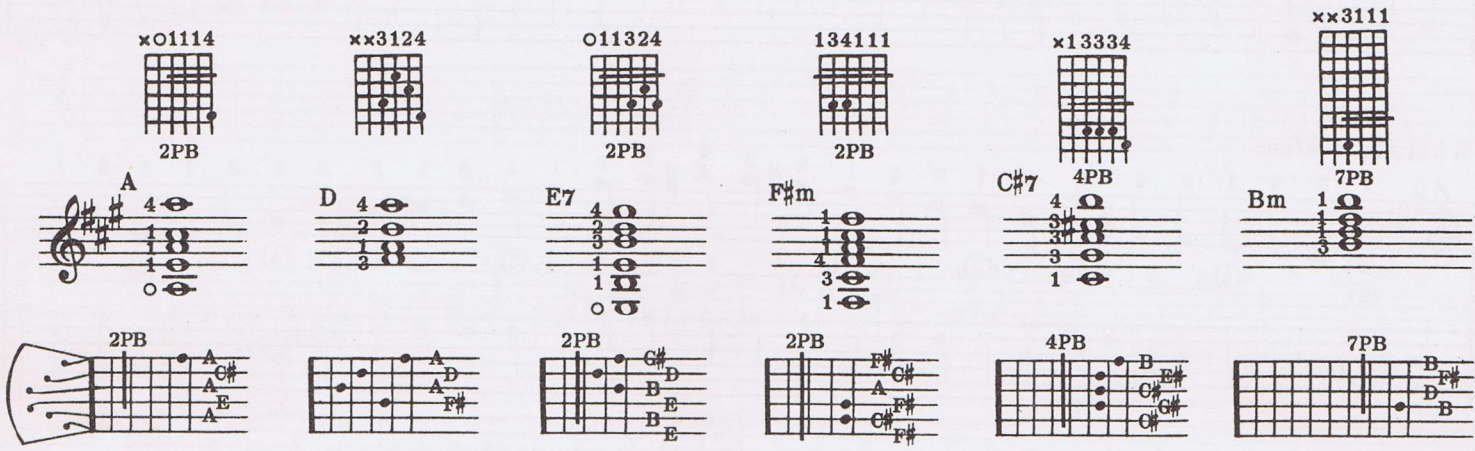
A major

Ex.29



F♯ melodic minor

F♯ harmonic minor

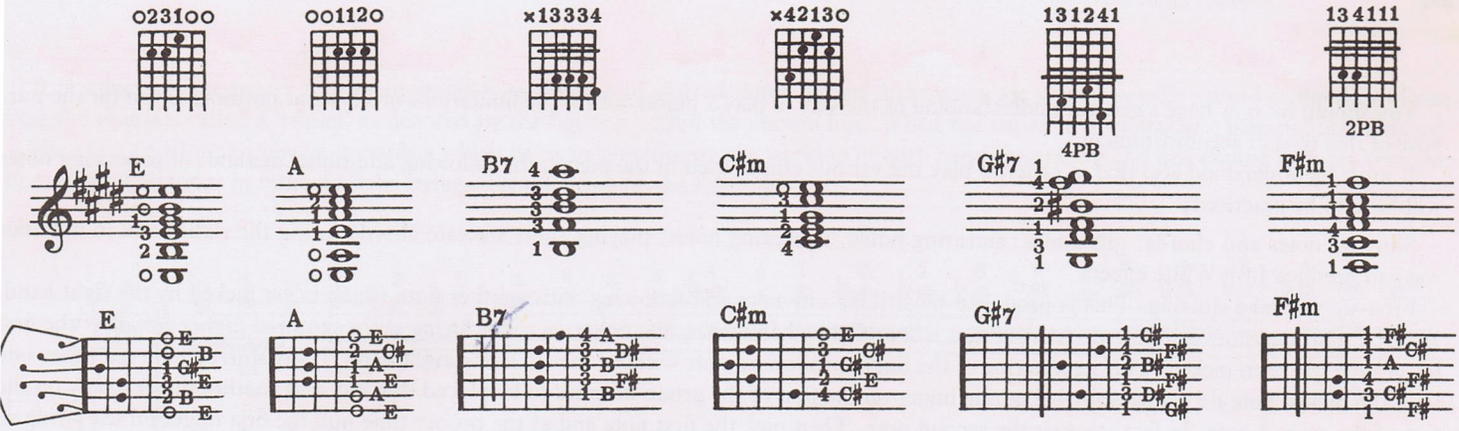


Ex.30

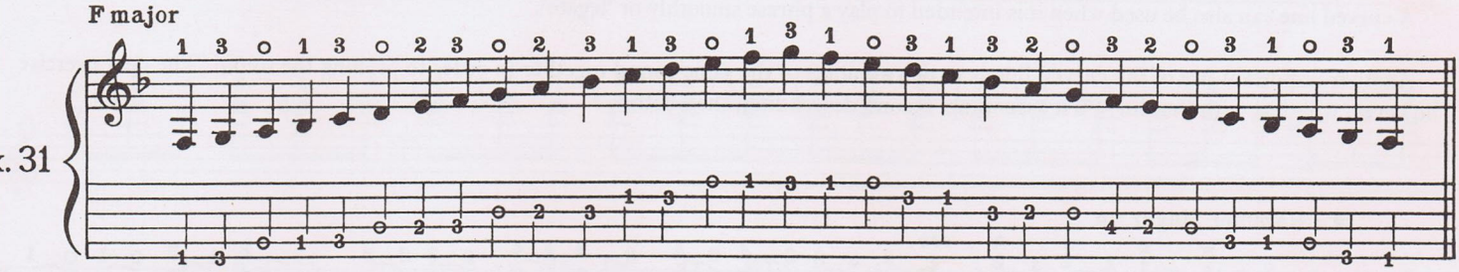
E major

C♯ melodic minor

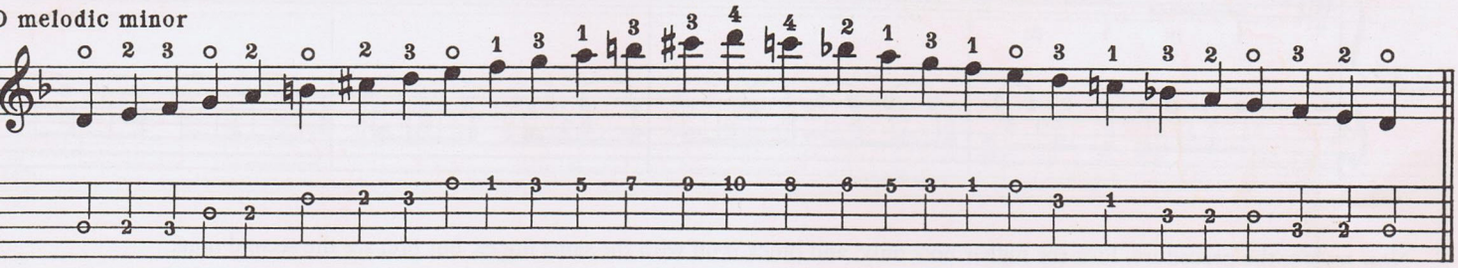
C♯ harmonic minor



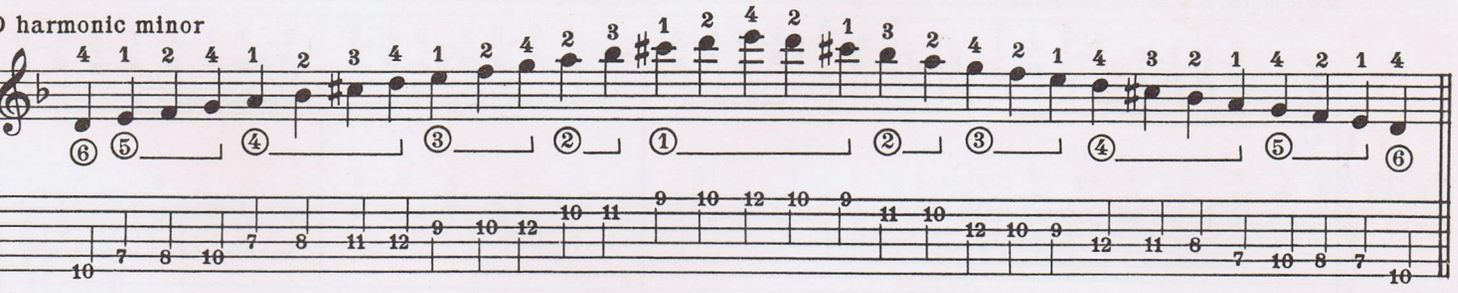
F major

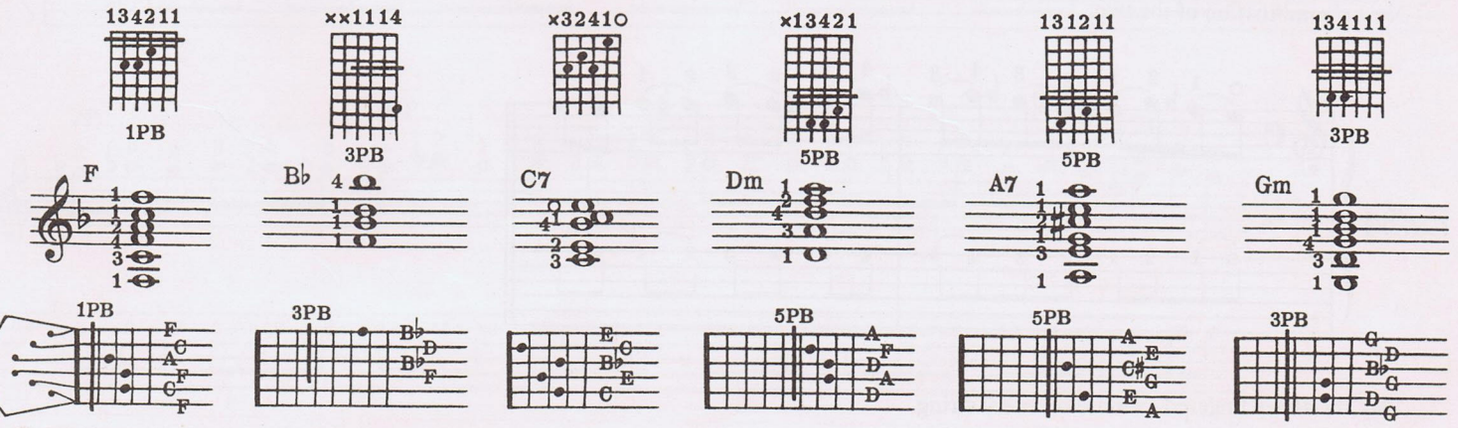


melodic minor



harmonic minor





You should by now have a general understanding of the way to play a guitar within the limitations of keys and positions given for the purpose of this type of accompaniment.

It must be understood also that in order to play the various effects used in the pieces, the following additional methods of producing notes will have to be practiced;

Slurring notes and chords: glissandos: smearing notes: squeezing notes: playing short staccato chords; using the right hand in different ways to produce Josh White effects.

First we will take slurring. This is produced by striking one note and following with another note which is *not* picked by the right hand. Where the second note is higher than the first, it is sounded by hammering the finger on to the string at the required higher fret *after* the first lower note has been picked. This hammering of the finger produces a note without the aid of the right hand. If the slurred note is a lower one than the picked note do it this way:— Put one finger on the first of the group of notes to be played this way and another finger firmly on the fret of the second note. In fact, *prepare* the second note. Then pick the first note and at the proper time pull the first finger off the string so that it actually plucks it and thus produces the note which your other finger has prepared.

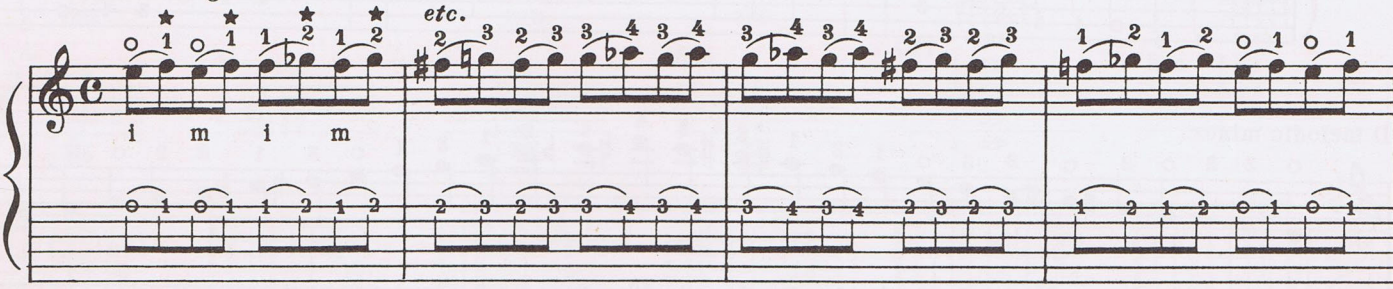
The way to write this effect is to put a *slur* or curved line over the affected notes, thus: ⌒

A curved line can also be used when it is intended to play a phrase smoothly or 'legato'.

Another important use of the curved line is to tie two notes of the same sound together in order to prolong the sound. The next exercise however, will deal with the slur. First ascending, second descending, then both.

★ = Hammer finger on

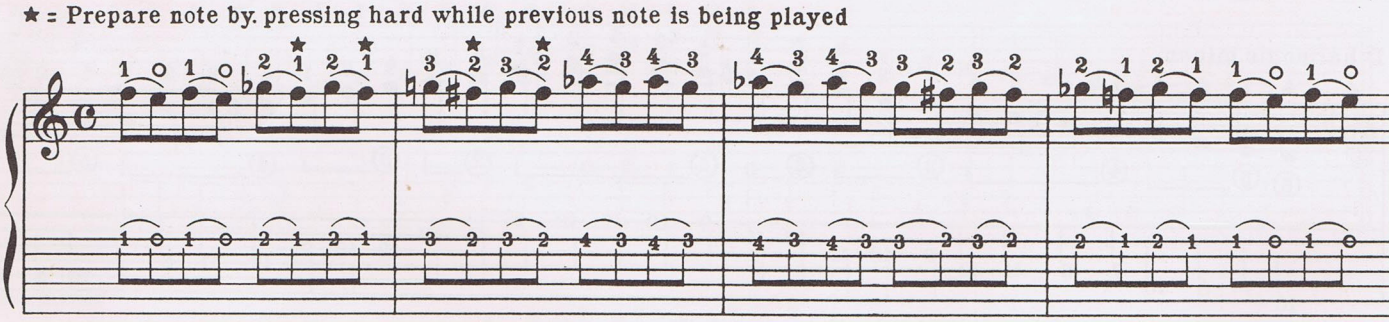
Ex.32



Now reverse the procedure. Pick the higher note only, and pluck it off with the same finger, but prepare the second note.

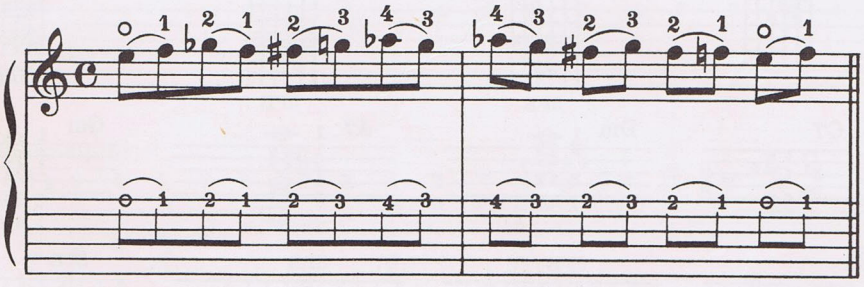
★ = Prepare note by pressing hard while previous note is being played

Ex.33



Next a combination of the two.

Ex.34



Play the above fingered exercise on every string.

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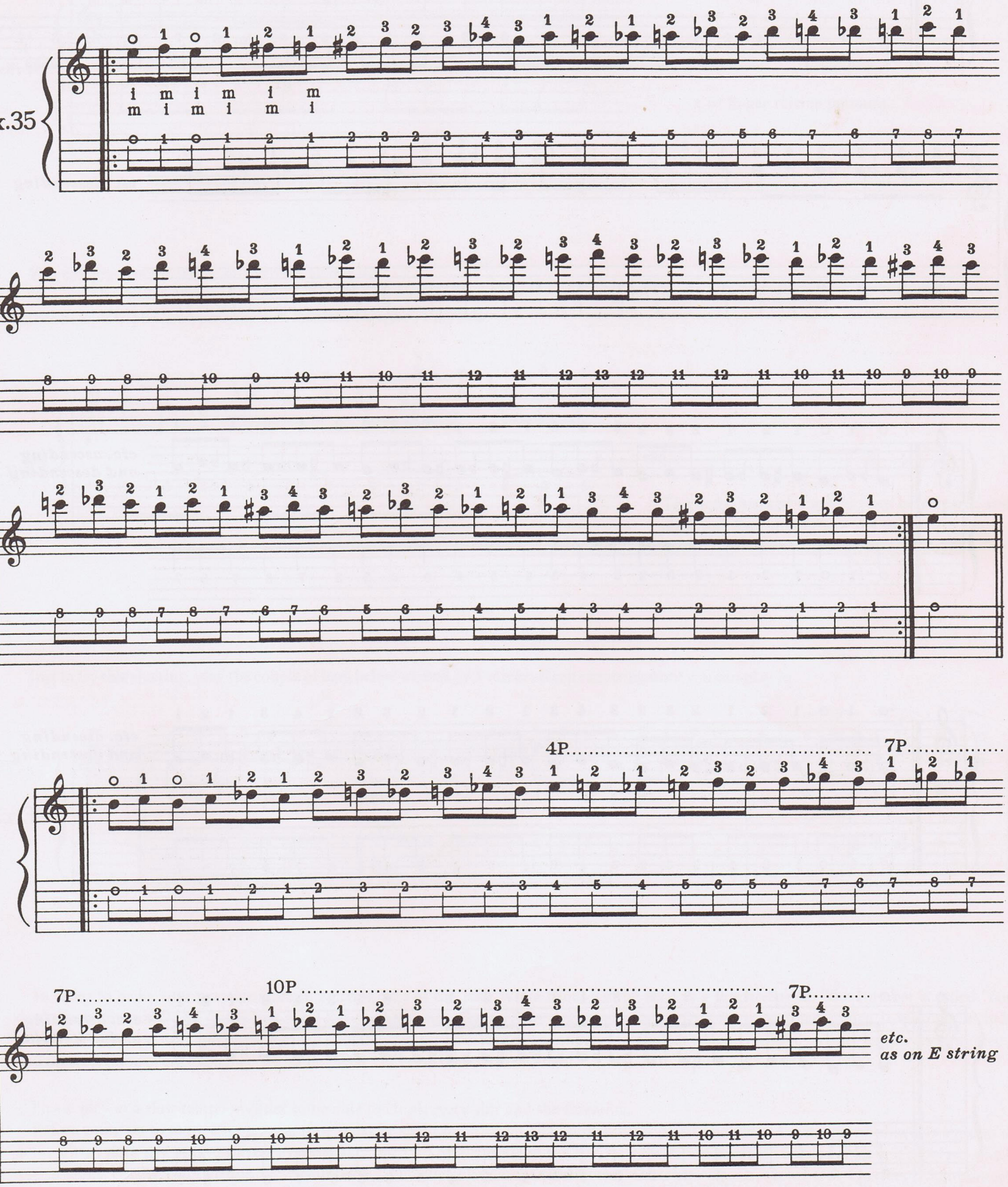
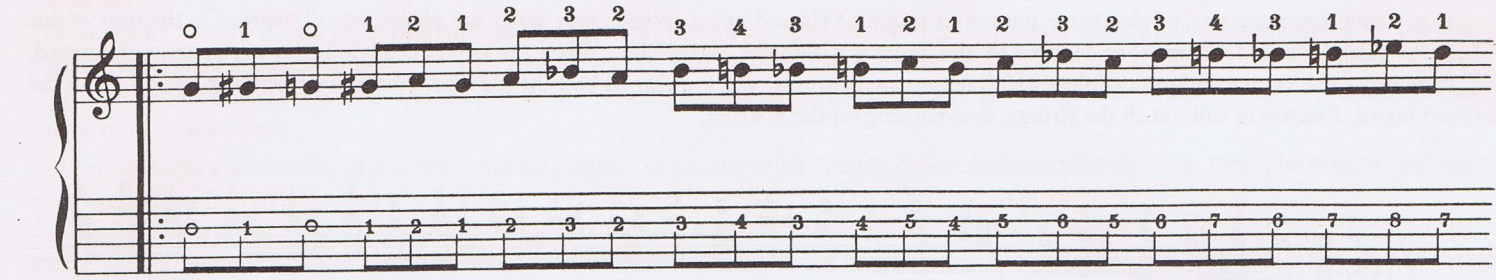
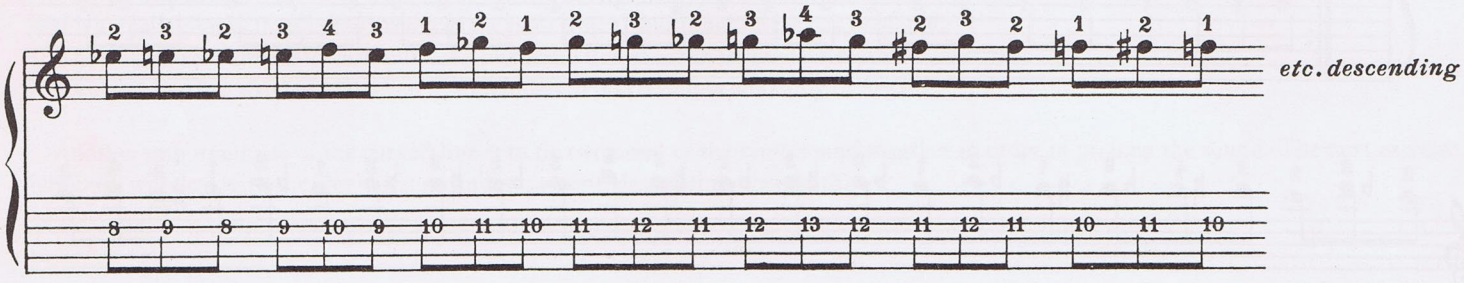
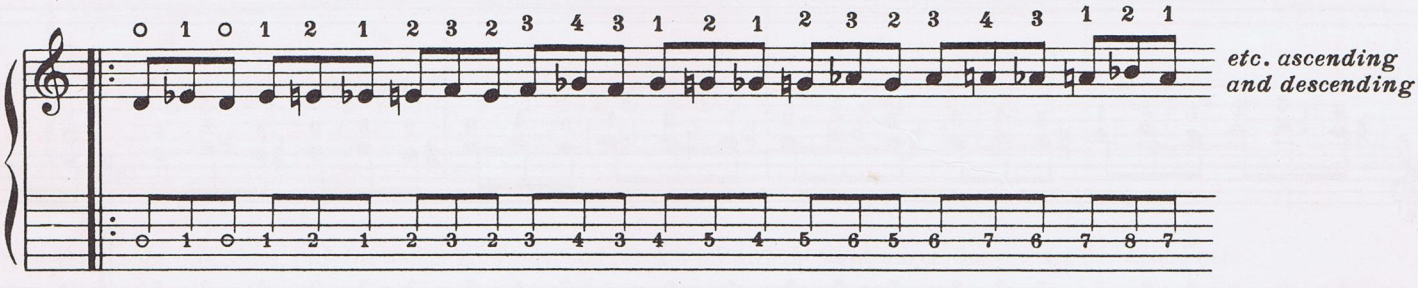
It is sometimes necessary to play three notes as a group of slurred notes. When three notes are played equally spread in the time of one beat,the group is called a 'triplet' as denoted by the figure 3 within the curved line. When the triplet is obvious,the 3 is sometimes omitted.

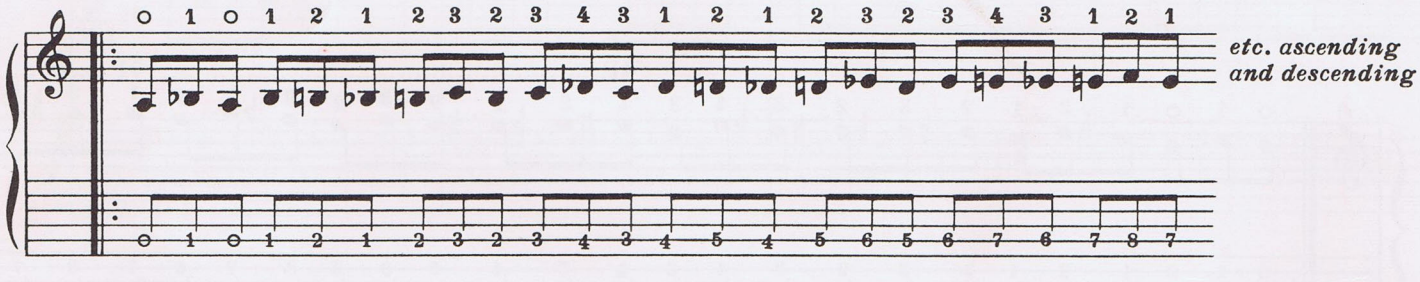
Here first of all is an exercise in triplets which helps to synchronise the working of both hands ascending and descending up and down the finger board. Practice in full, on all the strings, commencing on the E string.

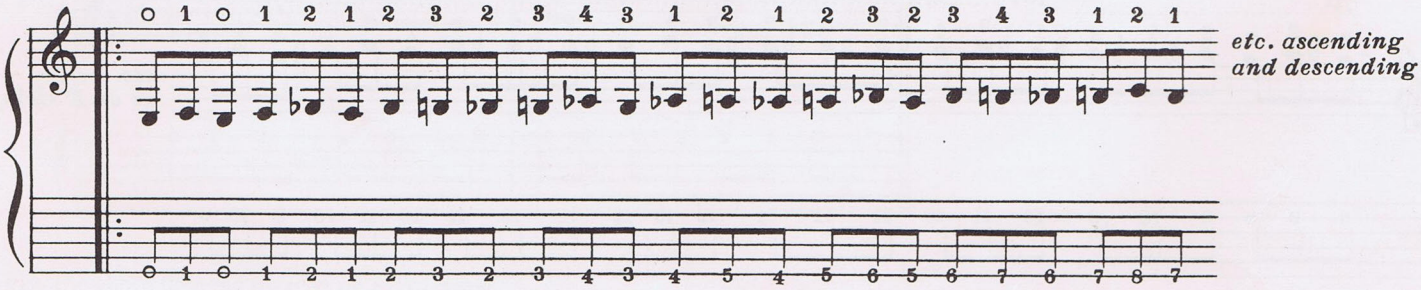




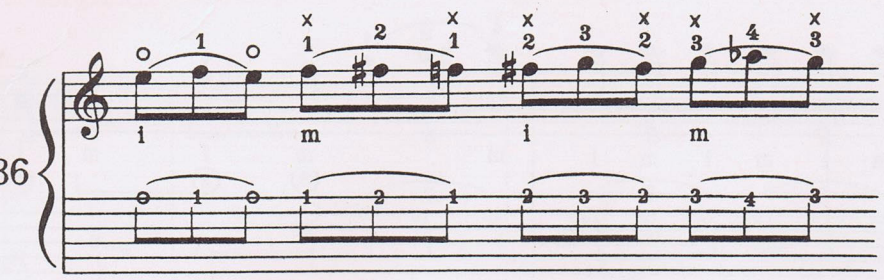

etc. descending


etc. ascending
and descending


etc. ascending
and descending


etc. ascending
and descending

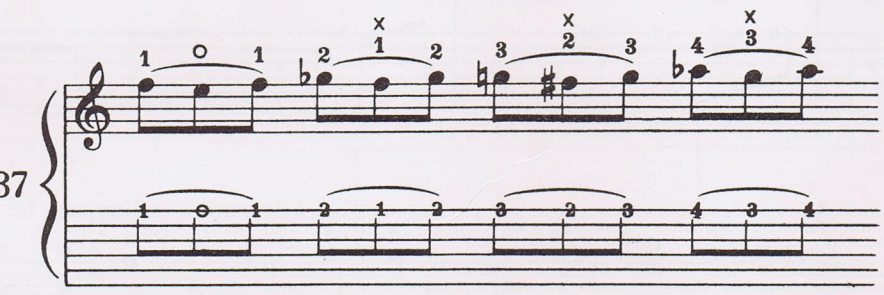
Besides slurring up *or* down as shown in Ex. 34 it is also possible to slur up *and* down, i.e., to play three notes with only one note plucked the right hand. The second note is hammered by the finger playing that note which then snaps off re-sounding the first note. This demands at the finger which is playing the first note retains its pressure throughout the operation.



x = finger retains pressure.

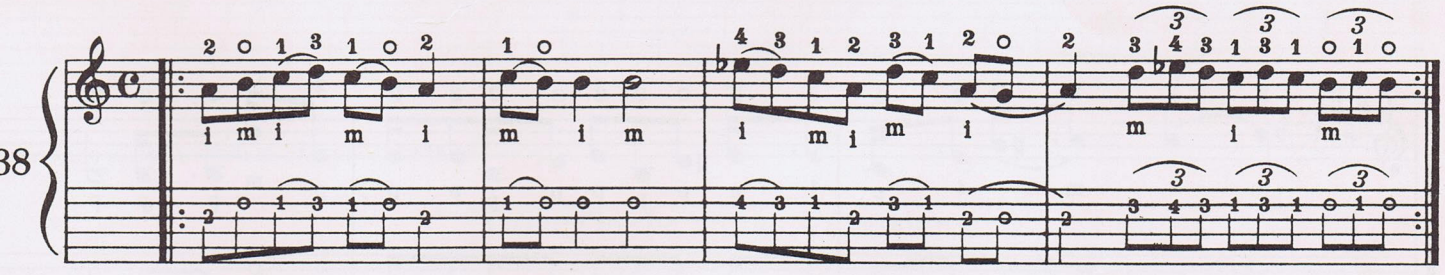
You can practise the whole of Exercise 35 this way,

Now try slurring the other way. Instead of playing the lower note first, hammering the second note, and pulling off for the third; play the gher note of triplet first, pull off, then hammer on again. Like this:—



The notes marked x will have to be *prepared* and must stay firm throughout the triplet.

Just to try this slurring, play the couple of bars below written in A minor. Keep repeating until you can play it.



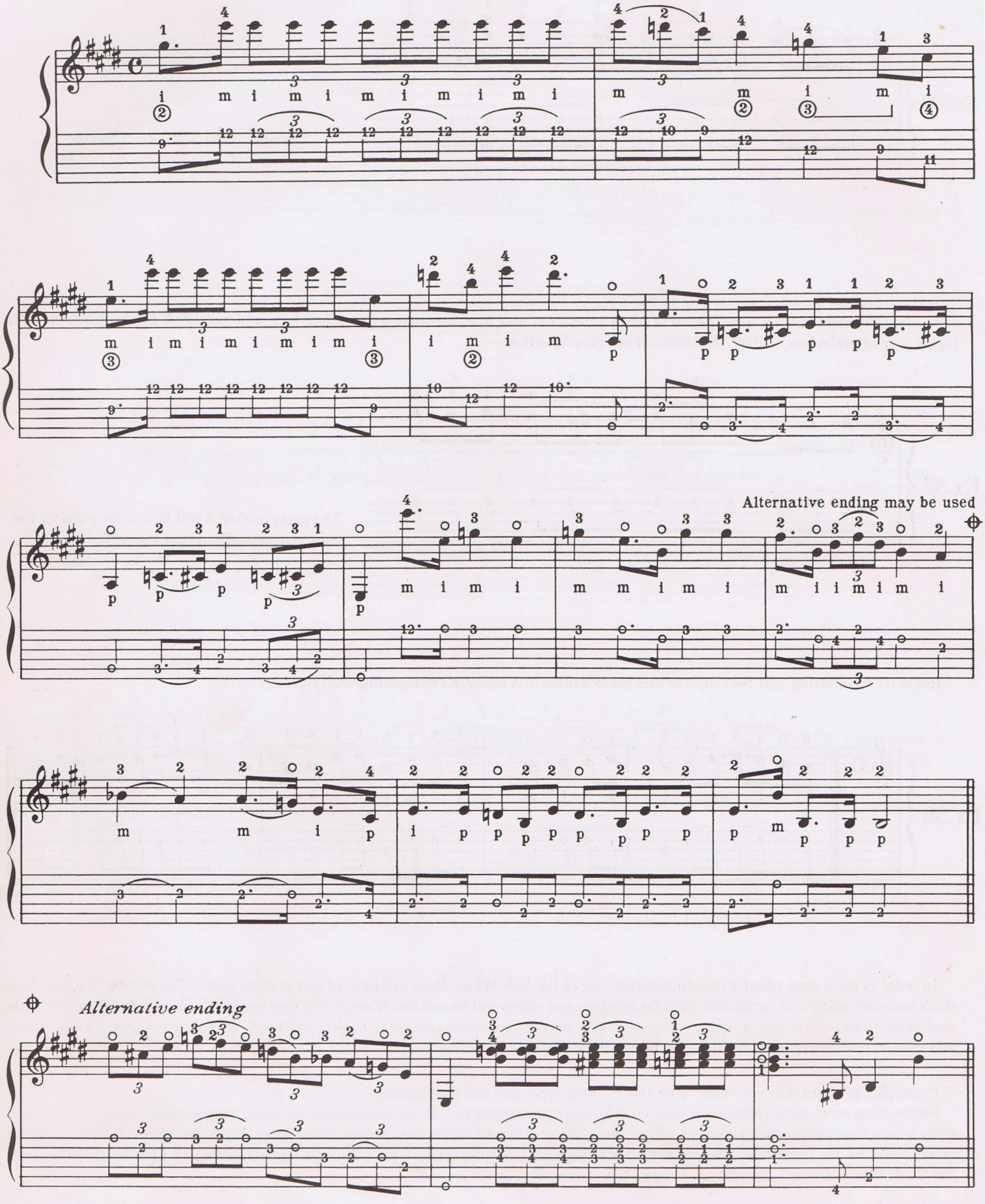
In order to make your practice more interesting, one of the Josh White Blues will be used as a practice piece. This number is called 'You on't know my mind' and in the first stage the rhythms and effects will be sufficiently simple for your present technique. It will only include urs both up and down, and in timing will contain only minims, crotchets, quavers or triplets which you have already learnt. As new effects nd musical timings are explained the same piece will be advanced accordingly.

Please play at a slow tempo in order to be able to check every slur and the fingering.

Before going on to more effects some time must be spent on learning how to play syncopated phrasing. A syncopated phrase is a group of otes which does not progress evenly on the 1st, 2nd, 3rd or 4th beats of the bar, as does 'Good King Wenceslas'. Nor is it a phrase which oves along by any combination of: Semibreves (Wholenotes), Minims (Halfnotes), Crotchets (Quarternotes,), or Quavers (Eighthnotes), ke 'Early One Morning'. But first try Version I of 'You don't know my mind'.

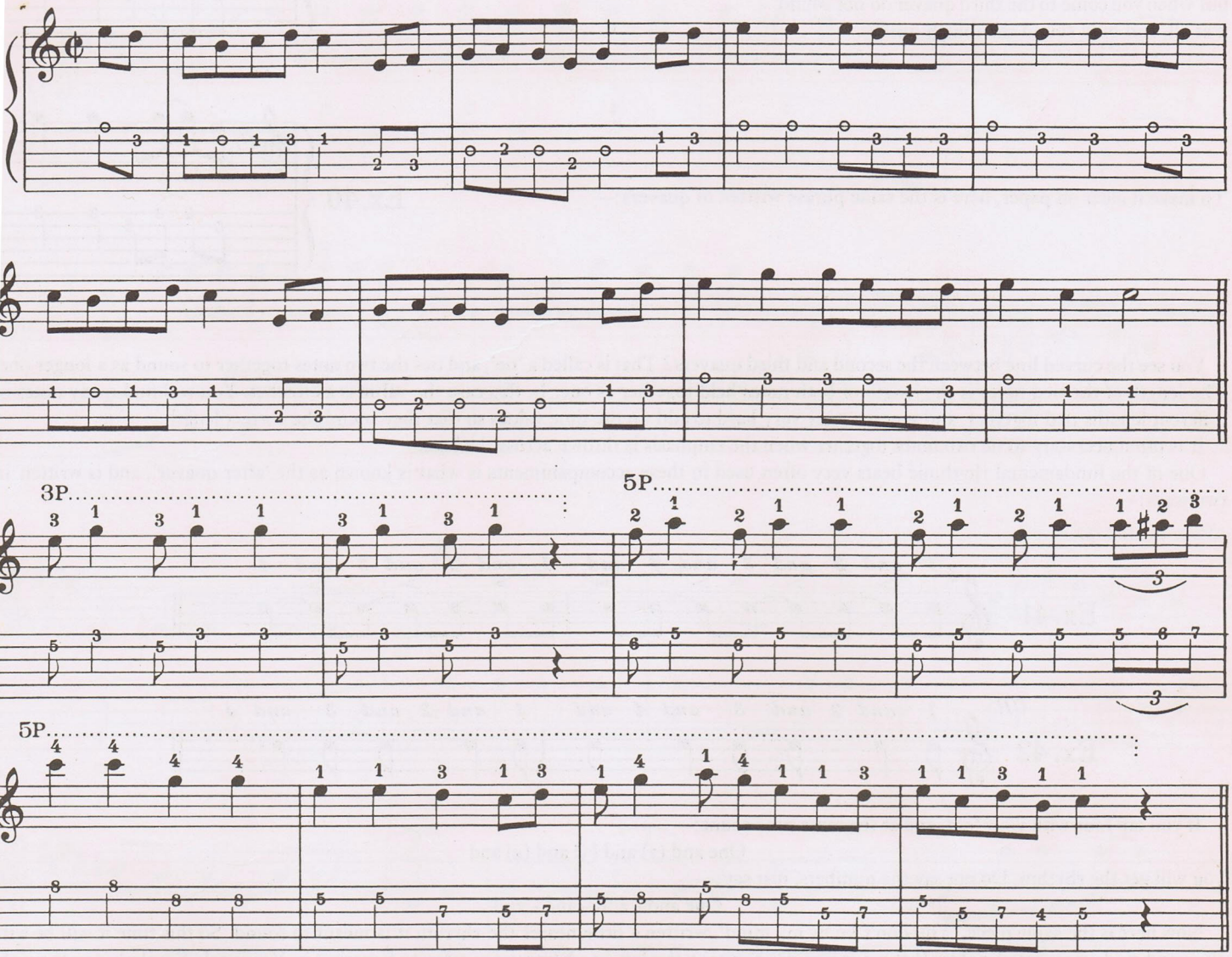
You don't know my mind

Version I



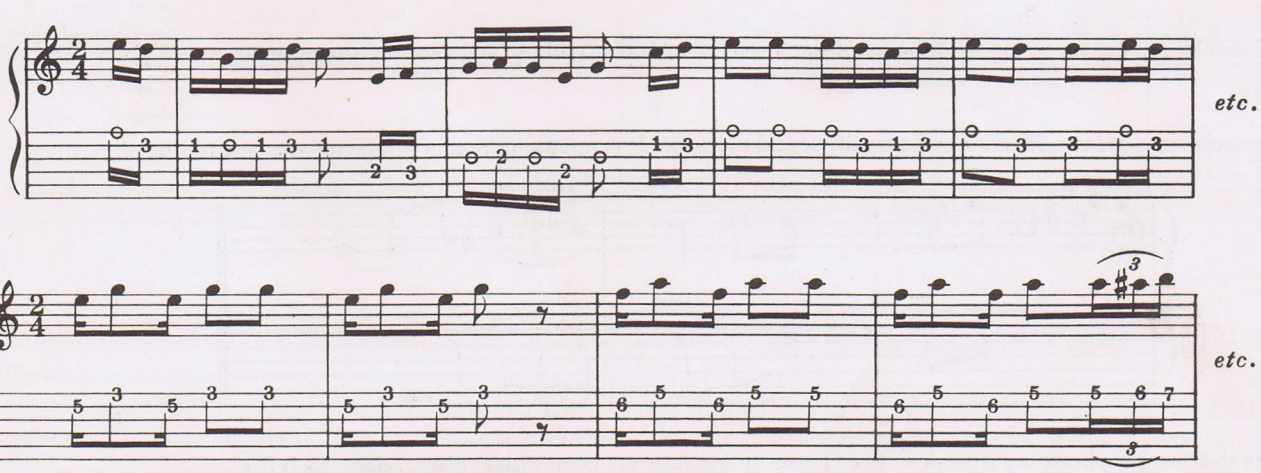
Here is an example of a piece which is known to everybody, and which has a non-syncopated verse and a slightly syncopated chorus.

Turkey in the Straw



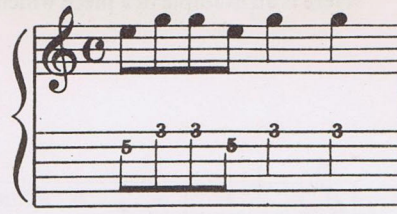
This tune is also written in 2/4 time, like this:—

Turkey in the Straw 2/4 version



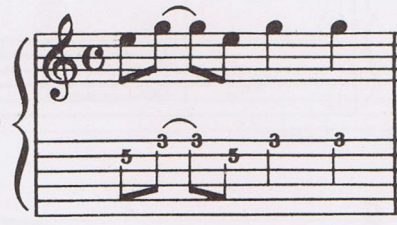
In order to understand how the syncopated part is measured, imagine the four quavers written evenly as in Ex. 39. Then play or sing exactly as written, but when you come to the third quaver do not sound it at all, and only sound the fourth quaver.

Ex. 39



To make it clear on paper, here is the same phrase written in quavers:—

Ex. 40

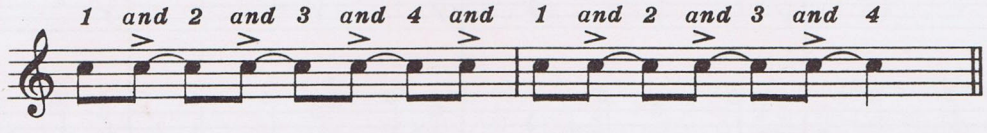


You see the curved line between the second and third quavers? That is called a 'tie', and ties the two notes together to sound as a longer one. The length of the tied notes is the length of both notes held together as one. In this case the value is a crotchet. You will find many notes of different lengths tied together, and you must try very hard to add up the time values so that they sound the correct length.

It is often necessary to tie two notes together when the emphasis is thrown across the beat.

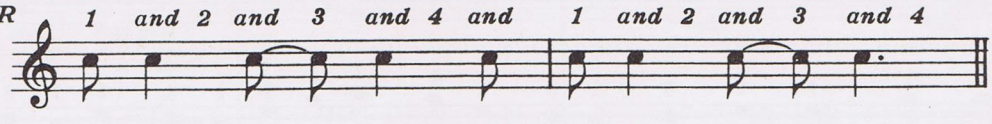
One of the fundamental rhythmic beats very often used in these accompaniments is what is known as the 'after quaver', and is written in two ways:—

Ex. 41



OR

Ex. 42



If you tap four with your foot, and at the same time count:—

One and (2) and (3) and (4) and

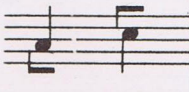
you will get the rhythm. Do not say the numbers, just say:—

One and - and - and - and

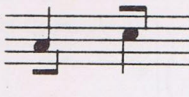
Now here is the same piece, 'You don't know my mind', written a little nearer the rhythm it is meant to sound. So this time it will be with slurs and tied syncopated notes. If there is any doubt about the left hand fingering, refer to fingering in Version I. Similarly for the right hand plucking.

Practice the 'squeeze' and 'pull' after Version II of 'You don't know my mind.'

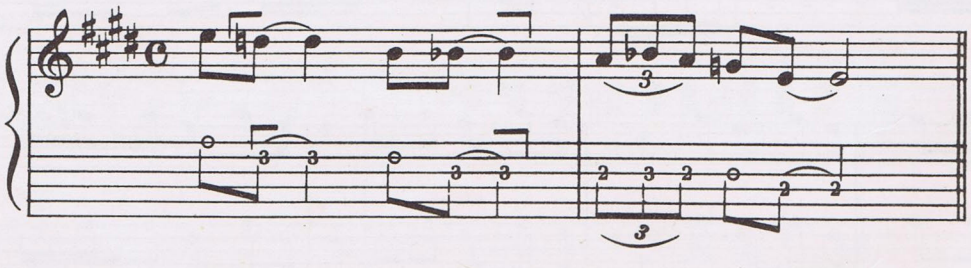
The squeeze or push is executed by pushing the string towards the lower strings, and is written thus over a note:—



The pull is executed by pulling the string with the tip of the finger towards the treble string, and is written thus:—



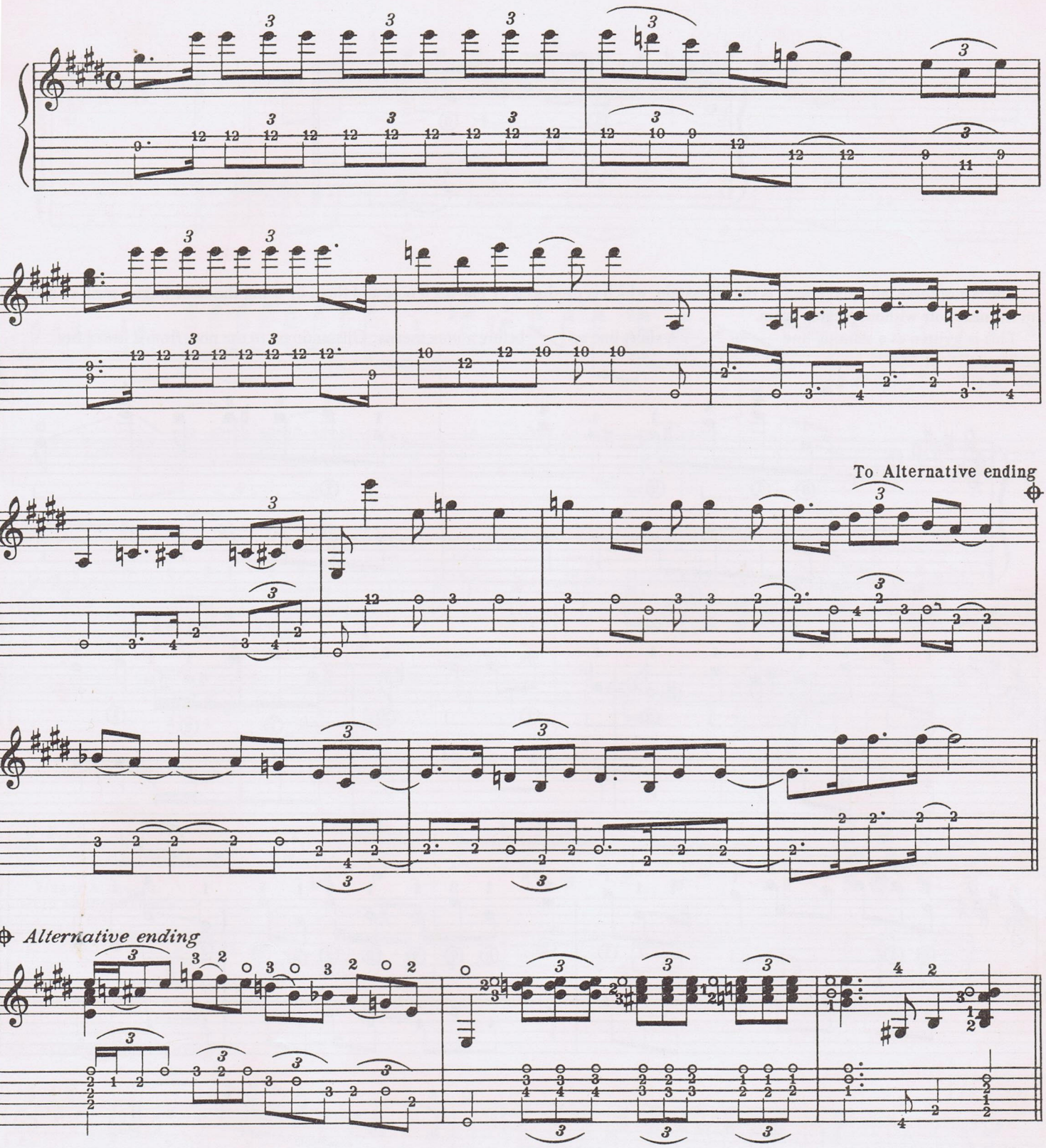
Here is a little exercise in these two effects which actually sound the same. It is just a question of producing the best results.



Each blue note in this two bar phrase is suspended. The D goes up but does not come down, neither does the B flat.

You don't know my mind

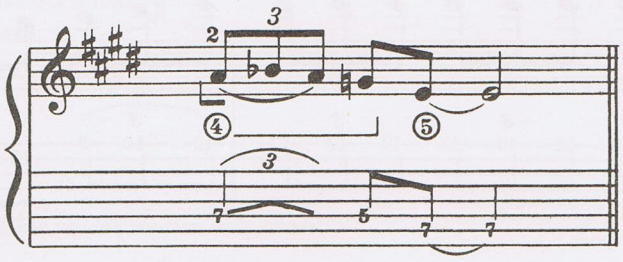
Version II



Version II is now a passable imitation of the blues playing which made Jazz and Blues an art in its own right, but one thing is still missing The extra squeezing or slurring which go to make a 'blue' note in the Blues or Jazz.

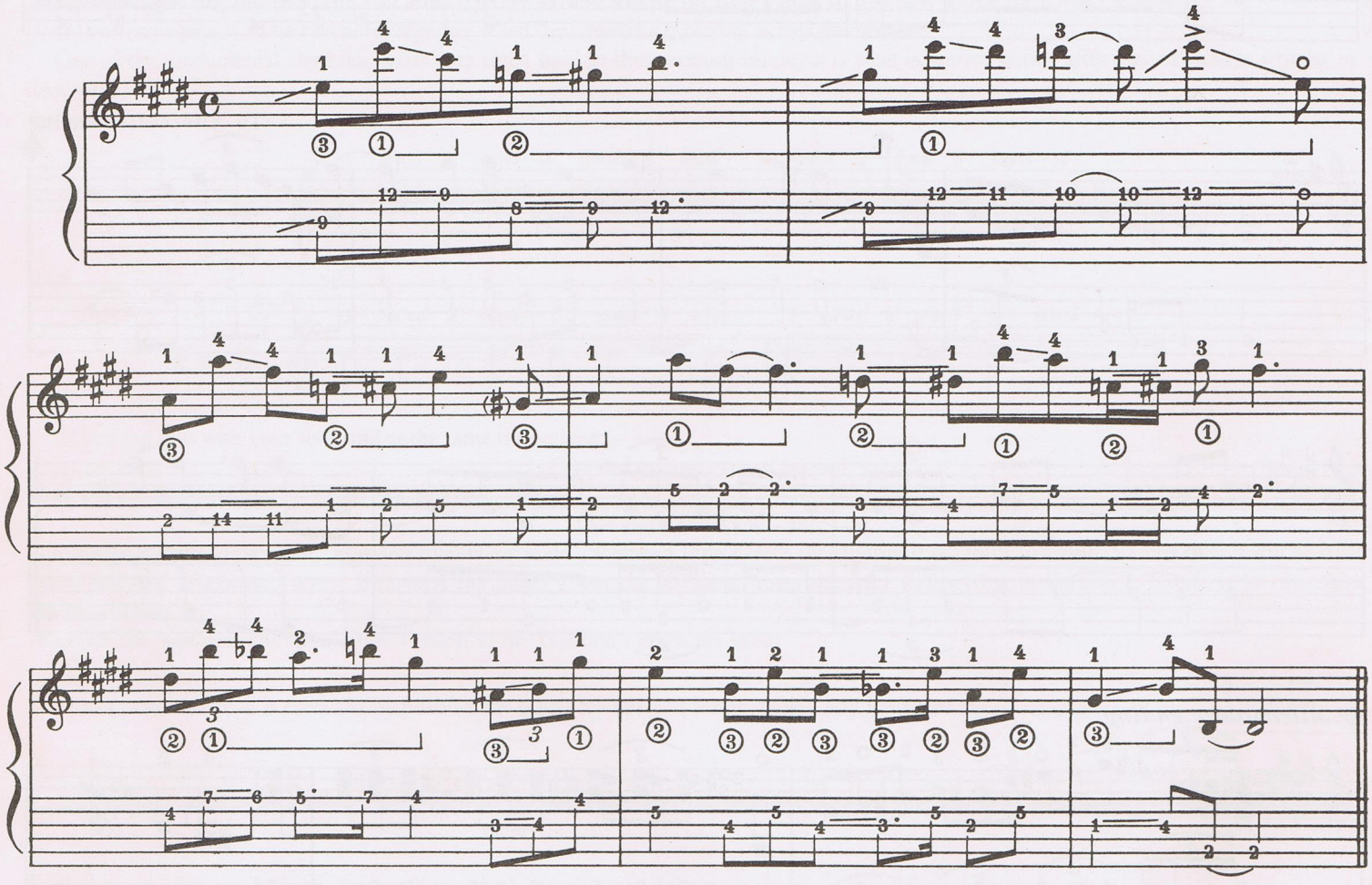
For example, the G natural in Bar 2 is a main blue note. First of all it is the minor third in a major chord. The chord is E (E. G♯ B.) and in spite of the G♯ in the chord a G♮ is played. This is a main blue note. It is, however, not sufficient to *play* it and go on to the next note. The sound must be *squeezed* so that it almost reaches the G sharp. This is done by *pulling* or *pushing* the string sideways so that the sound is slightly raised in pitch from the one to be found at the fret. This puts life into the blues, and will often be used throughout the solos and accompaniments.

Besides pushing or pulling the string, sometimes a triplet is played in which the first note is struck, then the finger pushes the string up nearly a semitone and comes back again. For example in the triplet A. B. flat. A below,this could be done by pushing the string and using one finger only. You will find, however, that it is quite hard to push the 3rd string at the second fret, so you must play the A on the 7th fret of the fourth string, when it becomes easier to push. This bar will now read:—



The last of these left hand effects is the Glissando, which is produced by playing a note and then, by using the same finger, push or slide on to the next note without picking again.

This is written as a slanting line ⟋ or ⟍. A short line *up* ⟋ before a note means: Glissando on to the note from a lower fret.



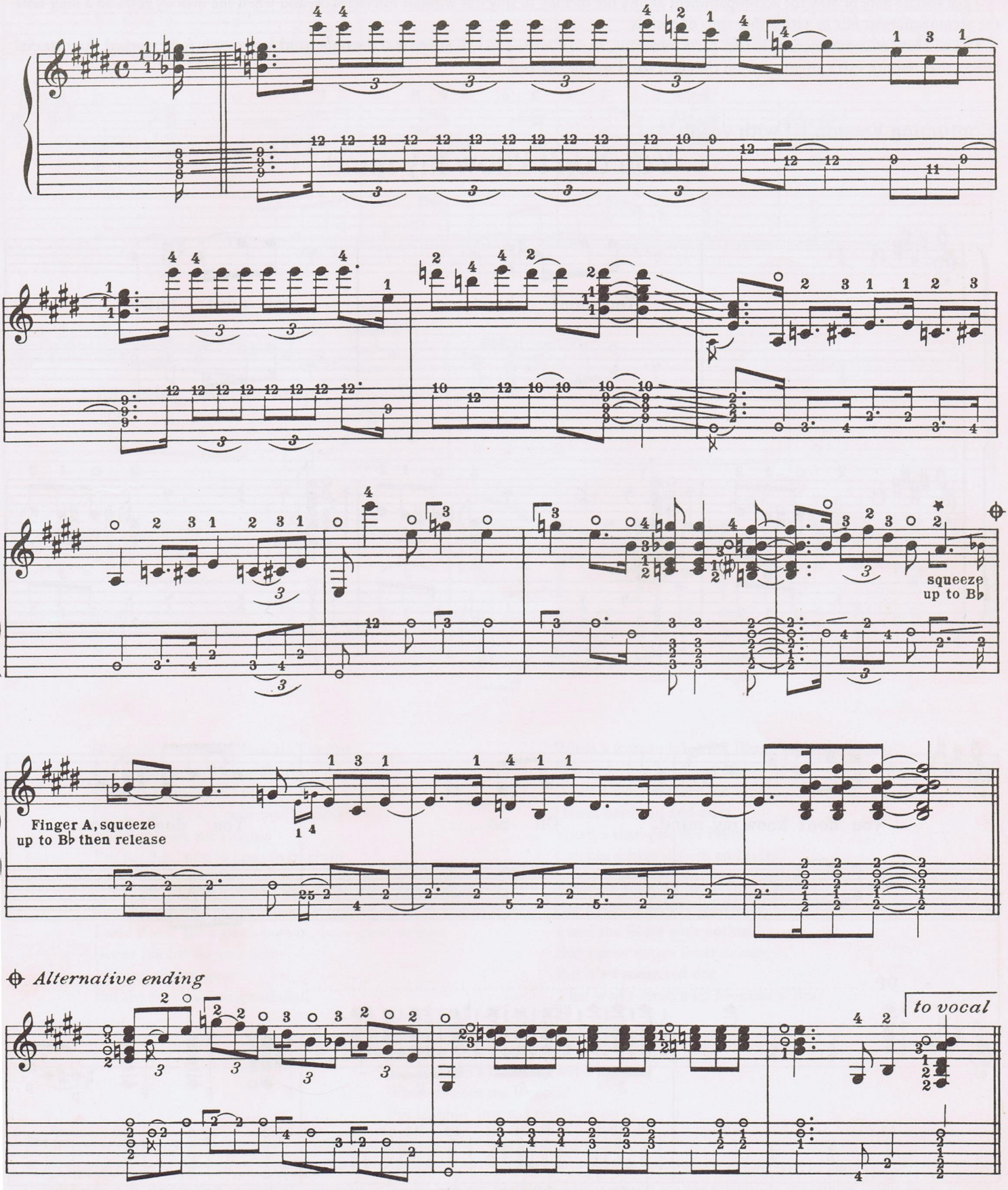
Now it may be possible to play 'You don't know my mind' as it was intended, with all the Blues embellishments so as to make it really alive.

There is still another effect or two which will be explained as we go, and the first is the one which occurs in Bars 9 and 10 of Version III of 'You don't know my mind'.

The note is 'A' on the second fret of the 3rd string which is struck and squeezed up to Bb. The Bb is held until the beginning of the next bar. Then the Bb, which is still on the second fret, is played then released to its original position on the second fret thereby returning it to A. This is known as a 'Smear' up and then down.

You don't know my mind

Version III



*If great difficulty is encountered in pushing or squeezing the 3rd string up a semitone it will have to be played on the fourth string.

Practice the foregoing until you are familiar with it, then use it as a 12 Bar Blues introduction to the tune which follows.

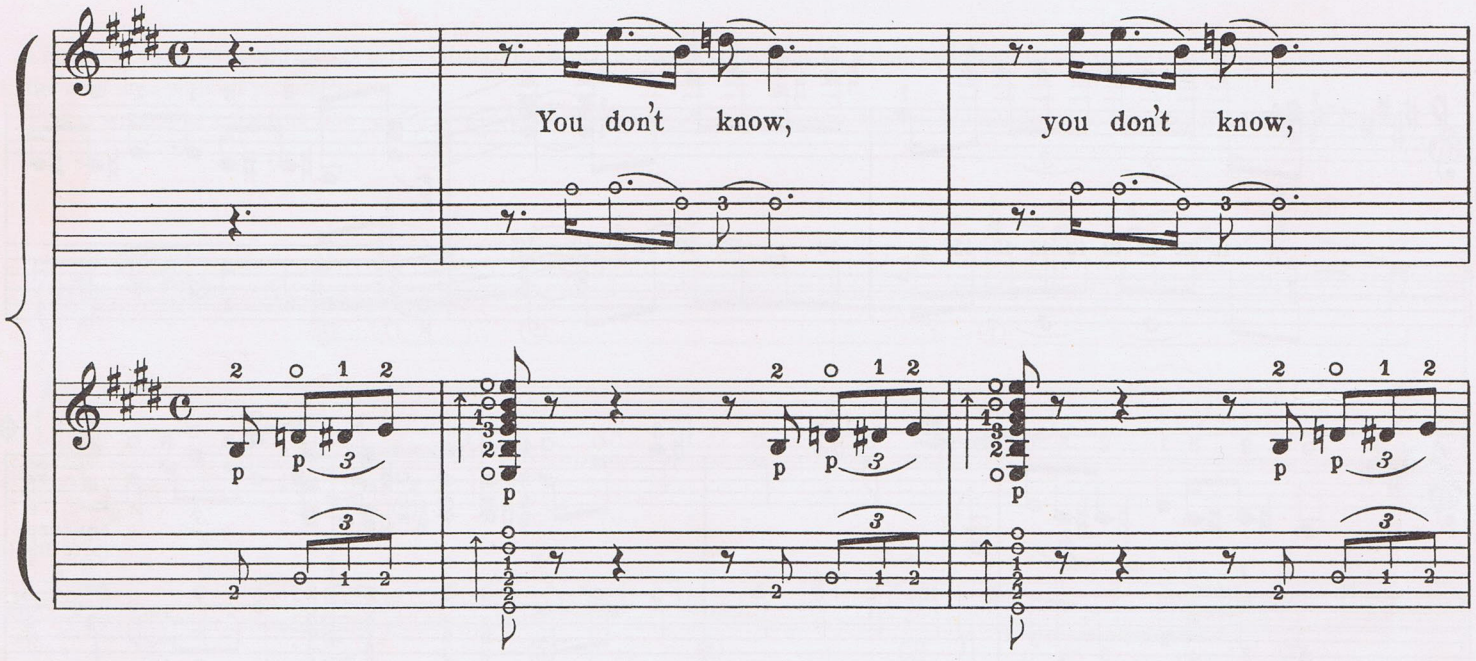
In order to enable you to play the tune, which is a simple Blues, it has also been written in Cifra. Therefore, the top line is the tune in musical notaton; second line the tune in Cifra. Under the Cifra there is the accompaniment in musical notation, and on the bottom line, (4th line) the Cifra of the accompaniment.

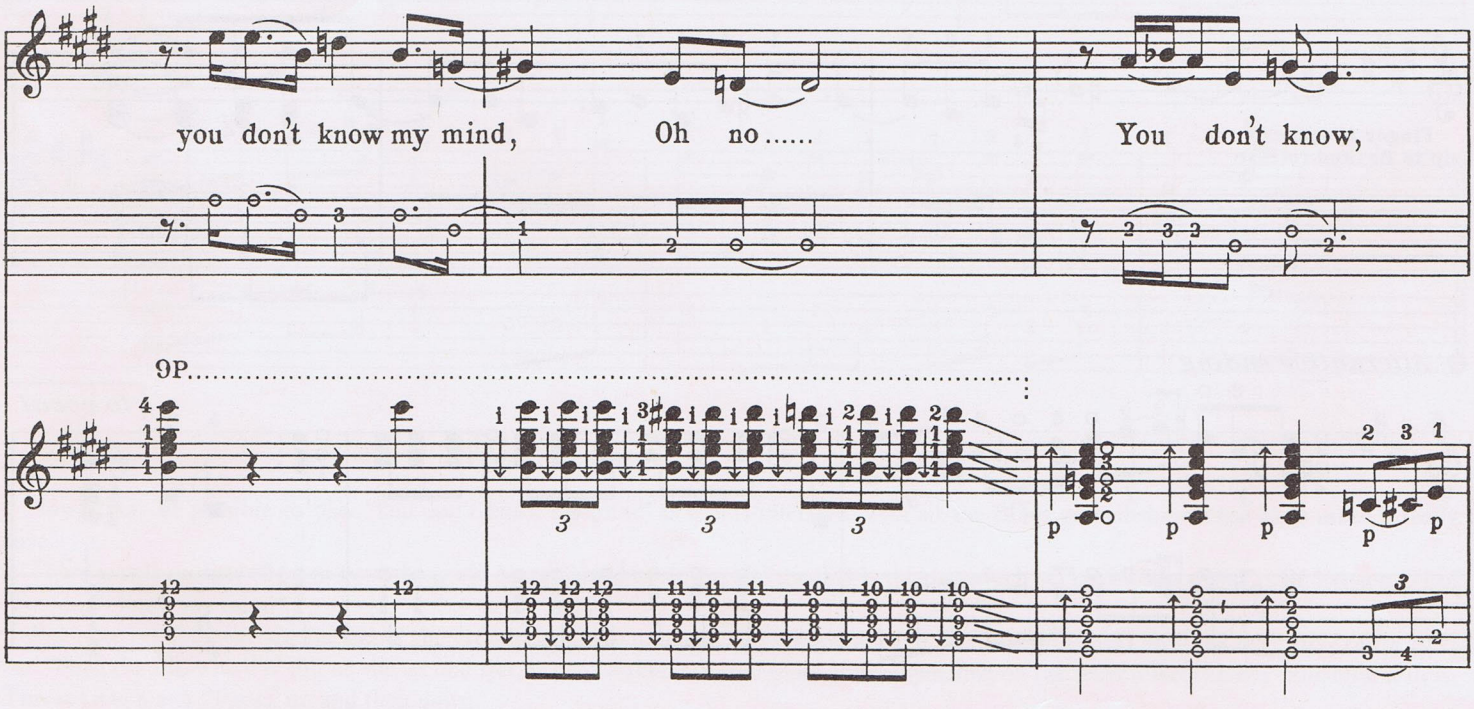
Take special note of how the accompaniment allows the melody to sing out without interference, and when the melody rests on a long note the accompaniment fills in with either runs or chords.

You will have to commence the harder parts sometime, so do it now. You will notice that the right hand fingering is fully marked. Any special effects that require extra attention from the right hand will be marked.

Continuing Version III with vocal

You don't know my mind





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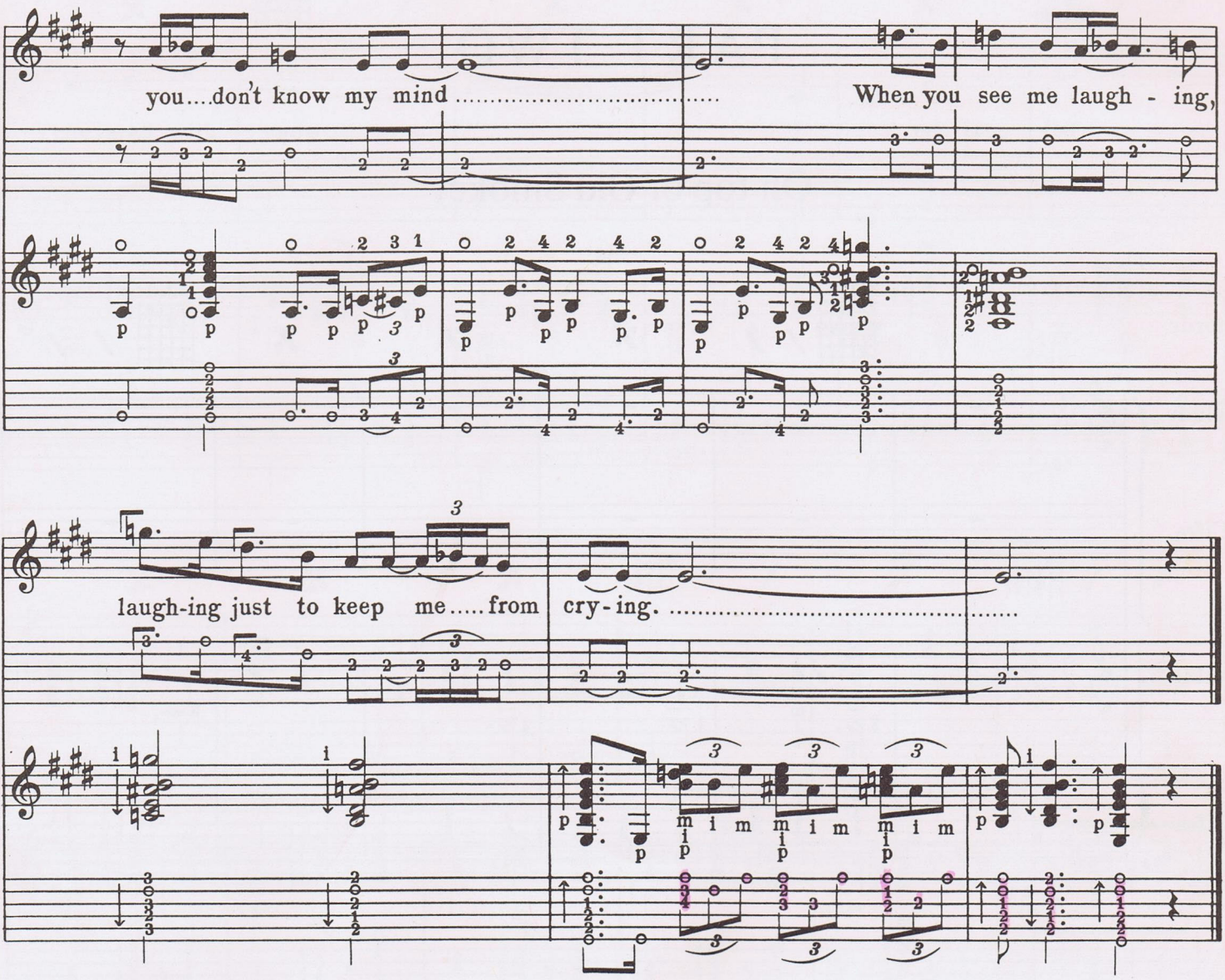


Blues ain't nothin', Blues ain't nothin'
But a woman on a poor man's mind
I said the Blues ain't nothin'
But a woman on a poor man's mind
When you see me laughin'
I'm laughin' just to keep from cryin'.

If you got a good woman, boy, if you got a good woman
You'd better pin her to your side.
I said if you got a good woman, got a good woman
Better pin her to your side
I had a good woman
But the fool lay down and died.

When a woman takes the Blues, takes the Blues
She tucks her head and cries
When a woman takes the Blues ,
Hangs her head and cries.
When a man gets the Blues
Catches a freight train and rides.

Blues ain't nothin', Blues ain't nothin'
But a poor man's heart disease
I said the Blues ain't nothin'
But a poor man's heart disease
But it's a mean old dog
That won't scratch its Momma's fleas.

You don't know, you don't know
You don't know my mind
No, you don't know my mind
When you see me laughin'
I'm laughin' just to keep from cryin'.

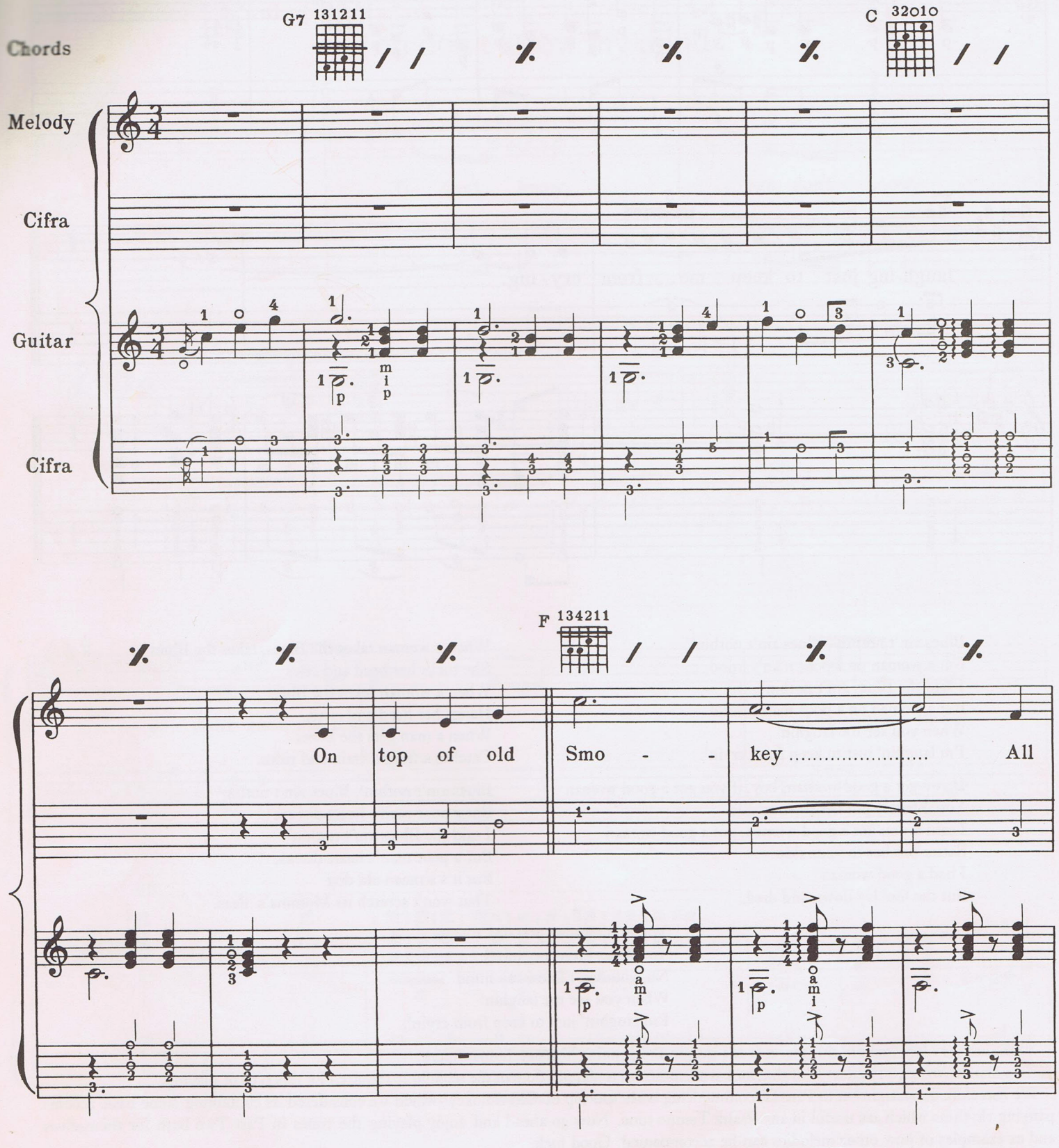
There are very few tricks in this piece. It is a simple and genuine blues accompaniment.

This should bring you to Part II of the Book with sufficient understanding of the technique required for this type of playing.

We therefore go straight on to Part II, commencing with 'On top of Old Smokey' which we considered as containing some basic accompanying rhythms which are useful in any Waltz Tempo tune. Now go ahead and enjoy playing the tunes in Part Two both for themselves and as examples of how other melodies can be accompanied. Good luck.

PART TWO

On top of Old Smokey



% = repeat previous bar

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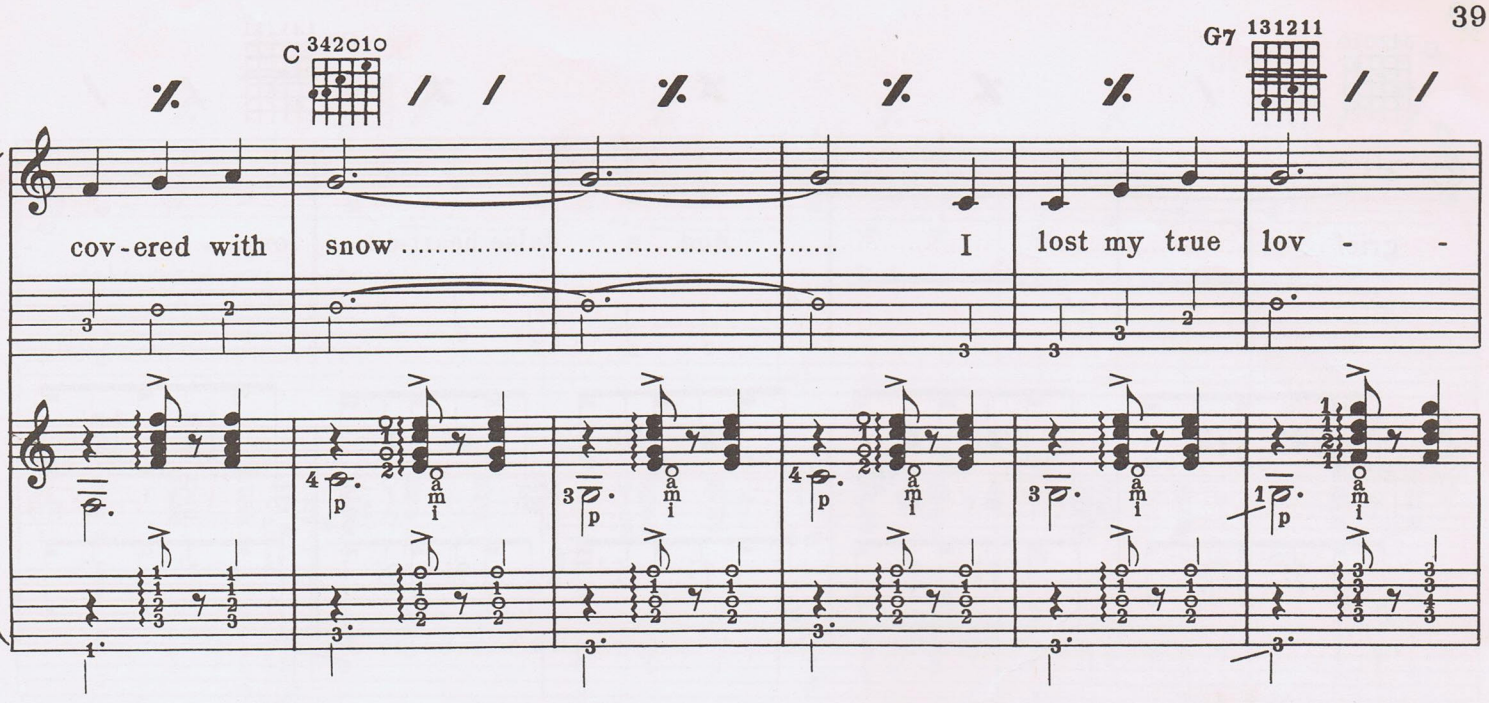
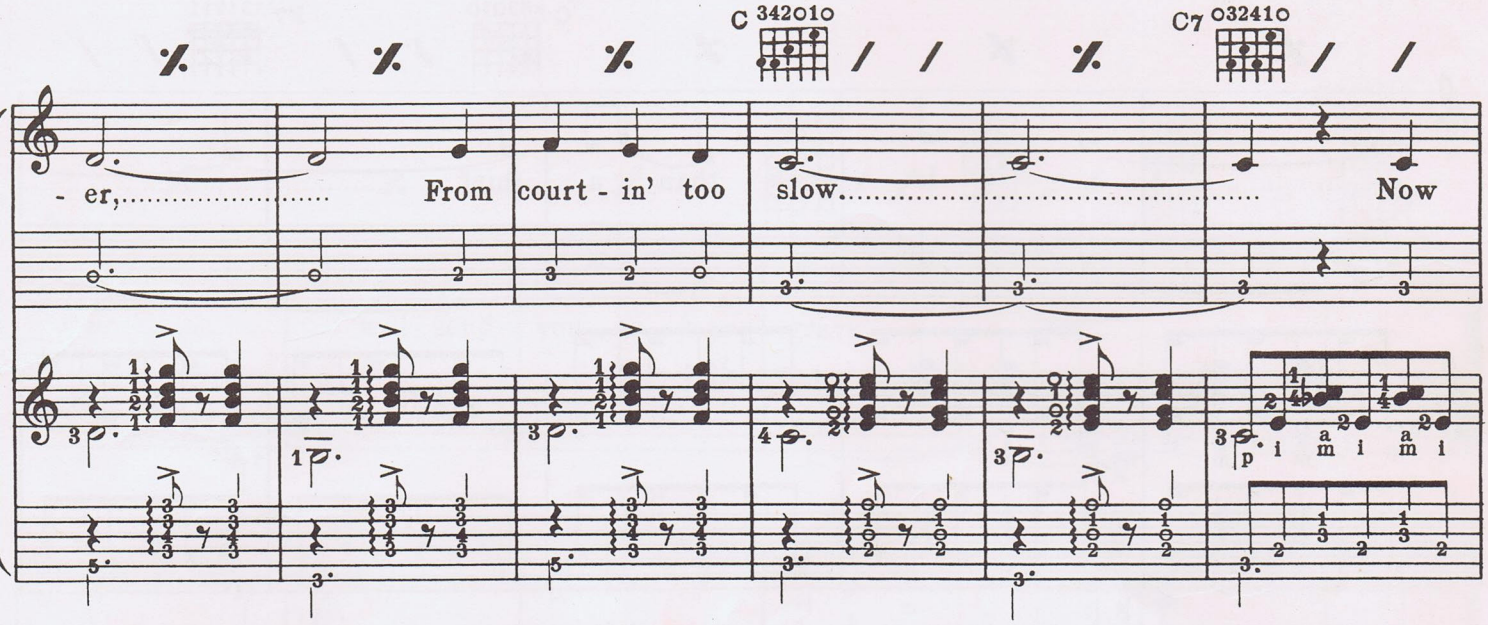
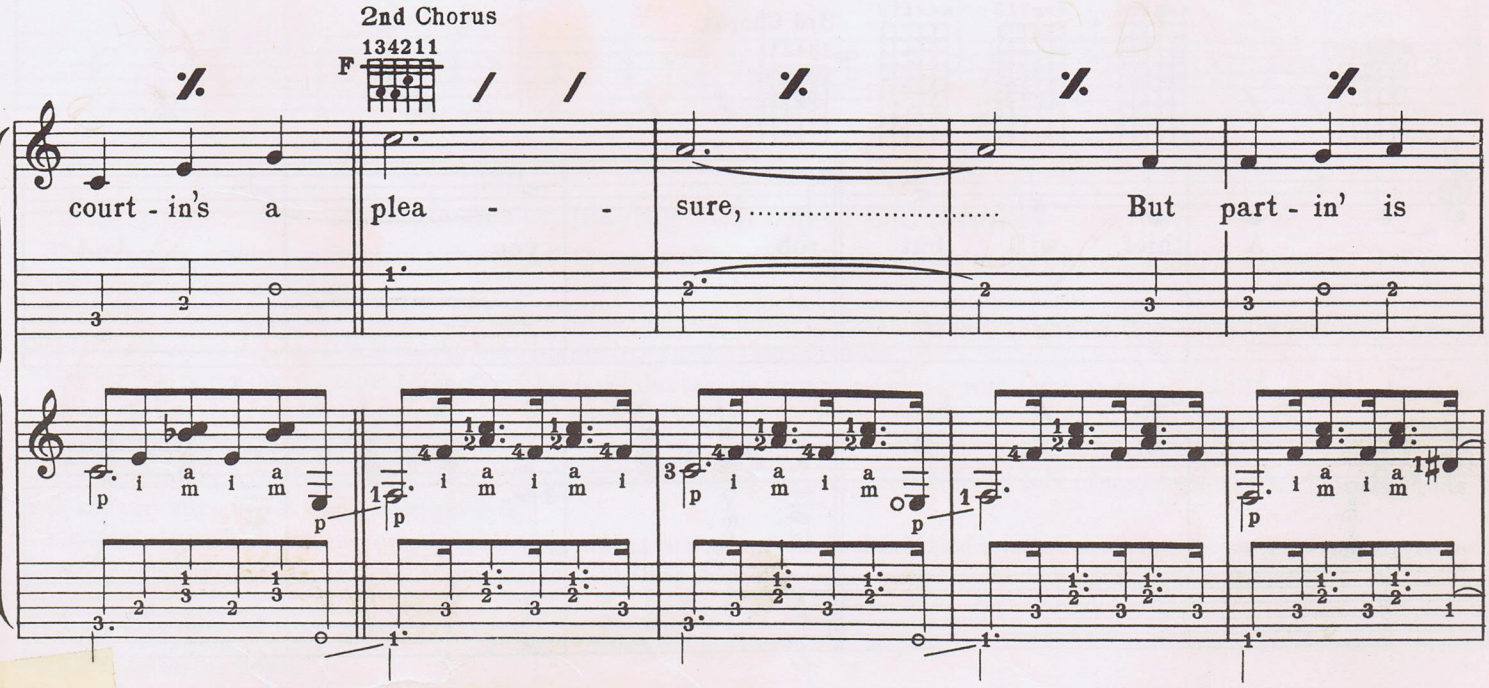
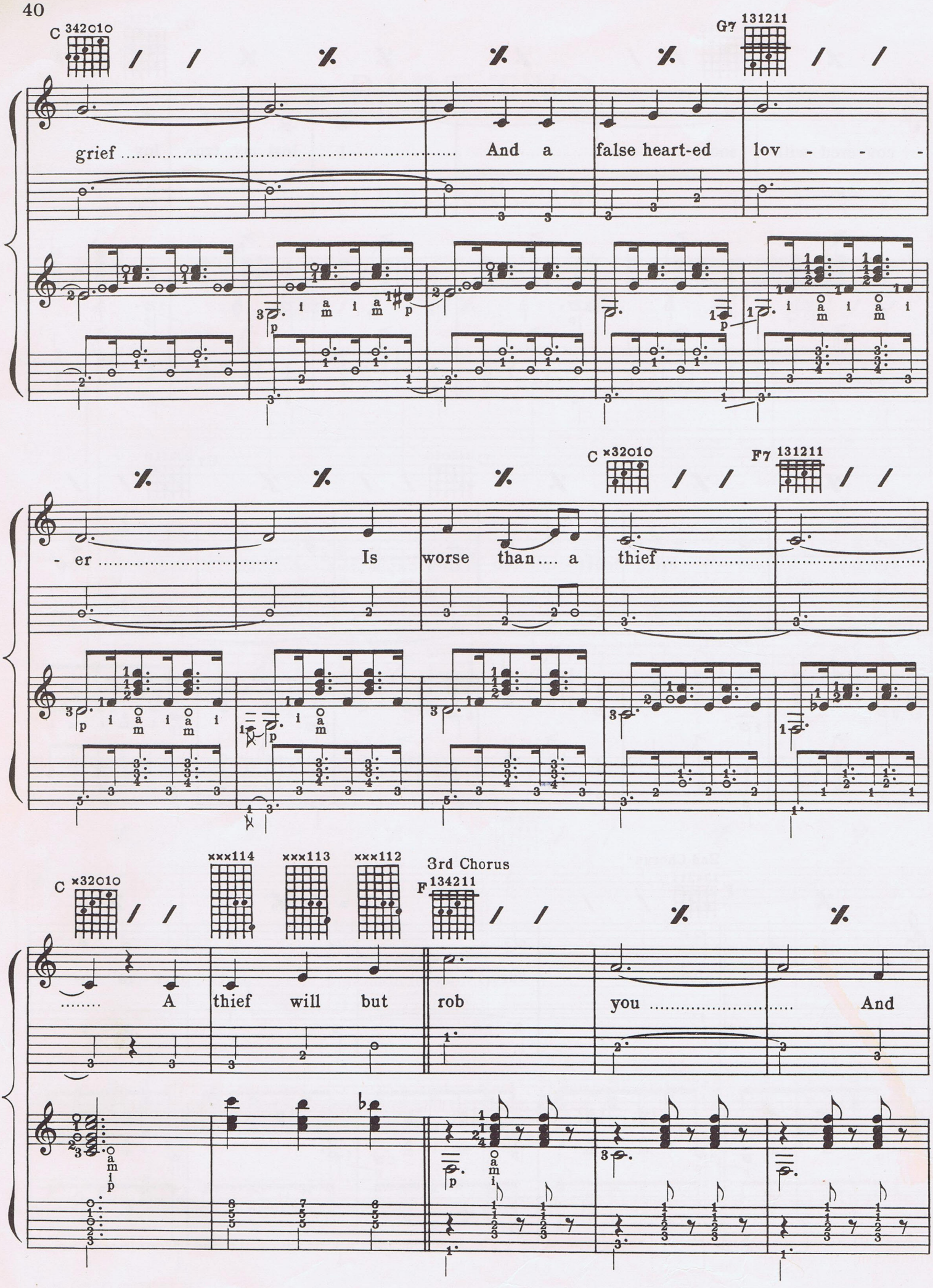
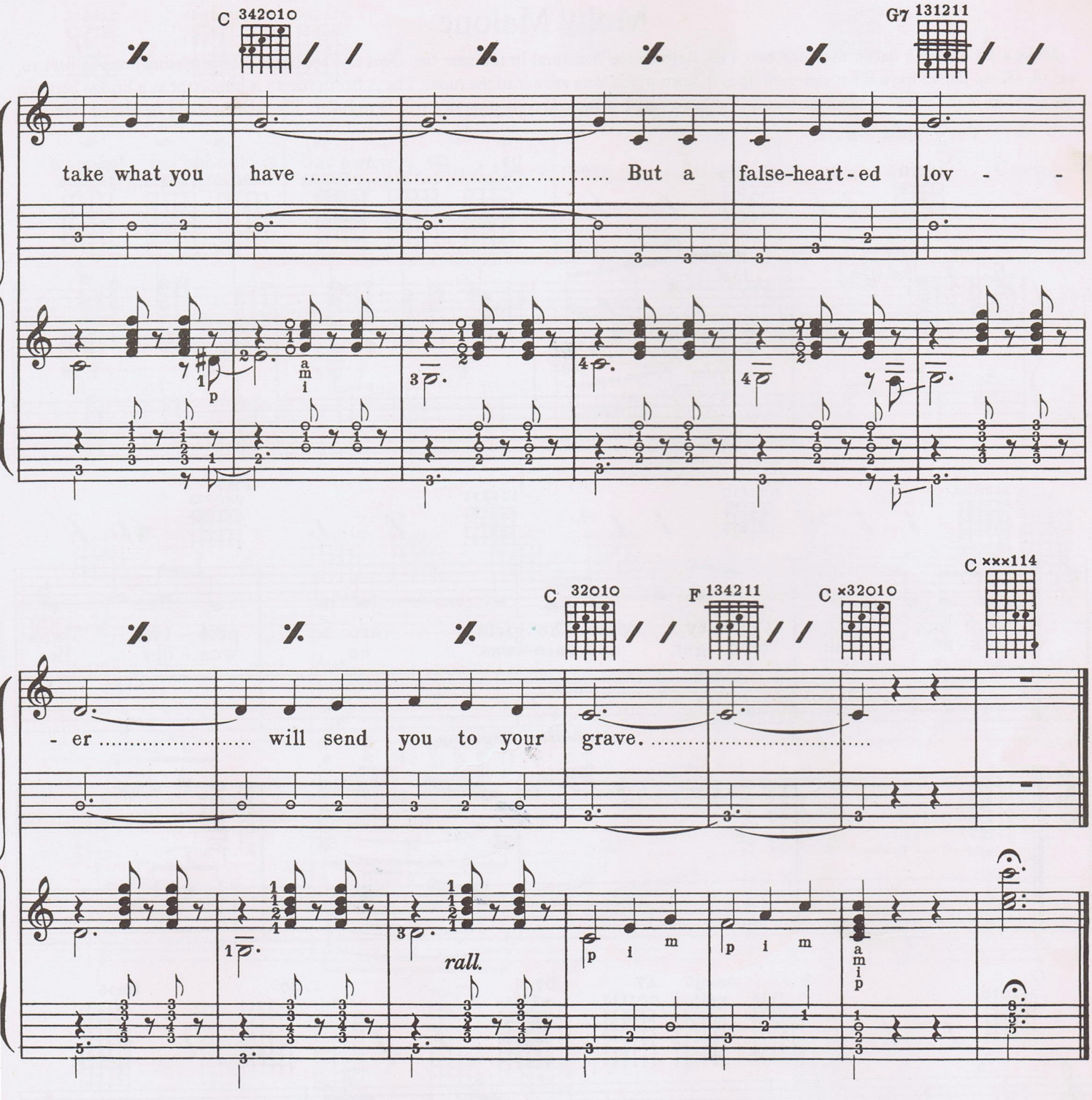

C 342010
G7 131211
cov-ered with snow ..... I lost my true lov - -


C 342010
C7 032410
- er, ... From court - in' too slow. ..... Now


2nd Chorus
F 134211
court - in's a plea - - sure, ... But part - in' is


C 342010
G7 131211
grief ..... And a false heart-ed lov - - -
- er ..... Is worse than .... a thief .....
C x32010
F7 131211
..... A thief will but rob you ..... And
xxx114
xxx113
xxx112
3rd Chorus
F 134211



Notes on playing "On top of Old Smokey"

The foregoing, besides consisting of 3 choruses of 'On top of Old Smokey' is also a study of three ways in which to accompany yourself in a waltz, or in any tune in 3/4 time.

In the first chorus there is a lilt which emphasises the second beat, but as the beginning of the arpeggio, (that is the first note of the spread chord) sounds *before* the second beat the rhythm has a similarity to the Viennese Waltz.

You will also notice that the second beat of each bar is cut short as it is written as a quaver with a quaver rest after it. The sound is cut short by lifting the fingers of the left hand so that they still touch the strings. This lifting of the fingers should be done almost as soon as the chord, or spread chord in this case, is played.

The lead into the second chorus and the second chorus itself consists of a completely different style of accompaniment of the more flowing type, and very attractive. A sort of arpeggio style.

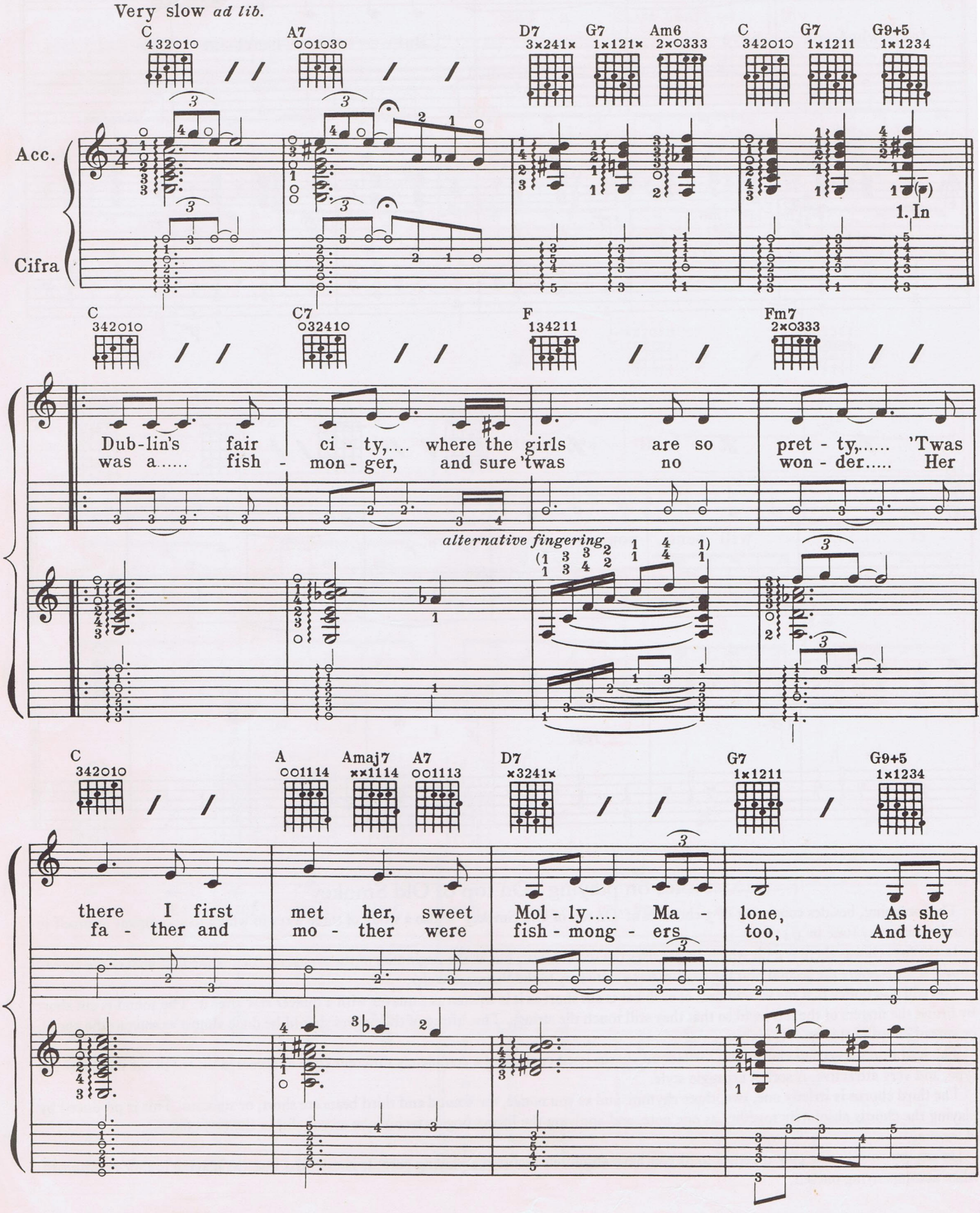
The third chorus is strictly one, two, three rhythm, and as you notice, the second and third beats are short, or staccato. This is produced by playing the chords absolutely together as one note, and applying the lifting fingers techmique as you did in the first chorus.

A warning

Do not try to sing *and* play together until you have absolutely learnt the playing part. It is essential that the playing is almost automatic when accompanying oneself.

Molly Malone

Make a lot of the A flat in the sixth bar. This leads to the A natural in the next bar. This also applies to all the passing notes in bars 10, 12, 16, 18, 19. Bar 22 has a B flat squeezed up and down which is an answer to the tune. The A flat in bar 27 is important as a bridge between the A before it and the G in the next bar. Bar 32 has a pause at the end consisting of a trill D to E flat. The whole should be played gently.



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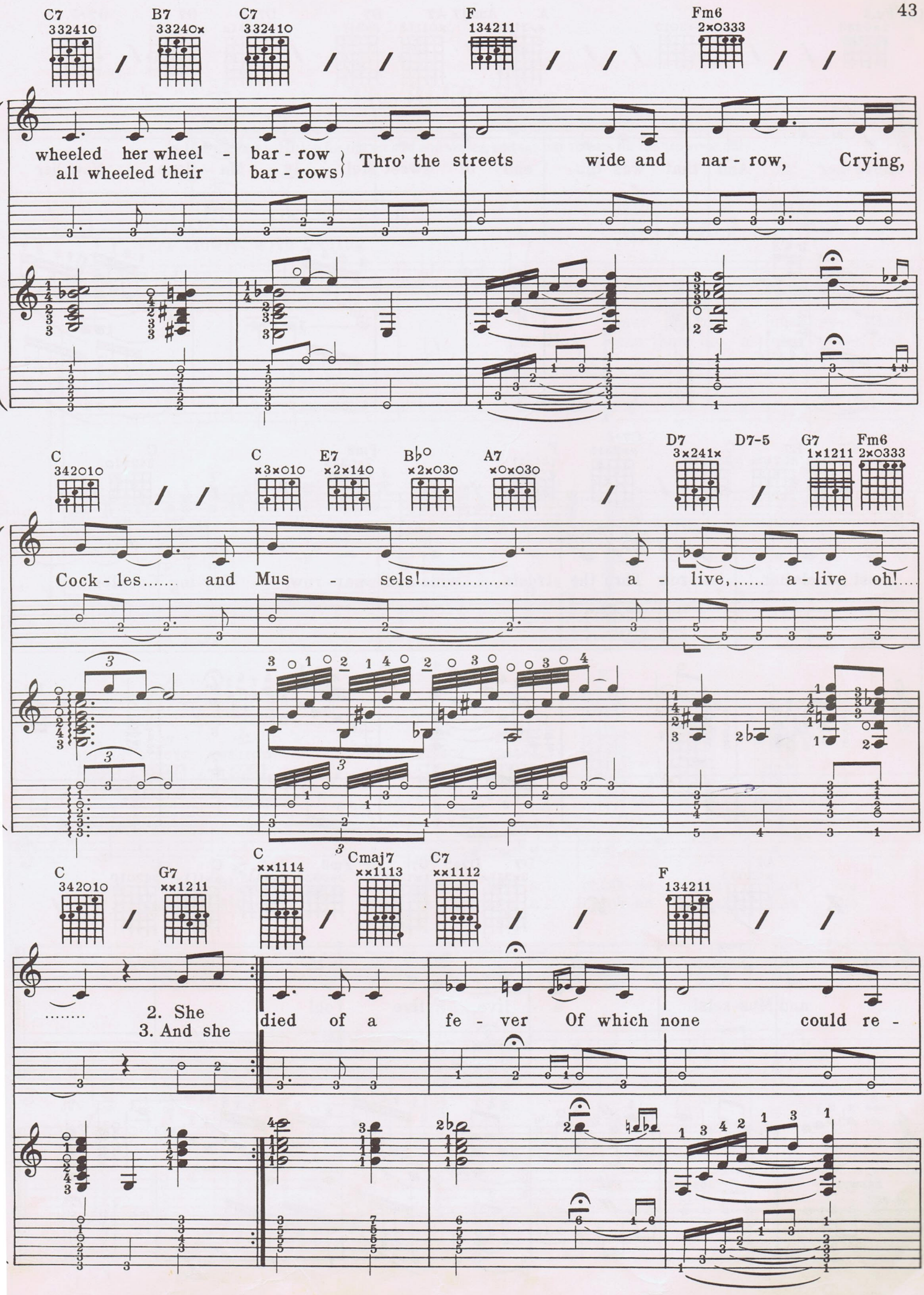
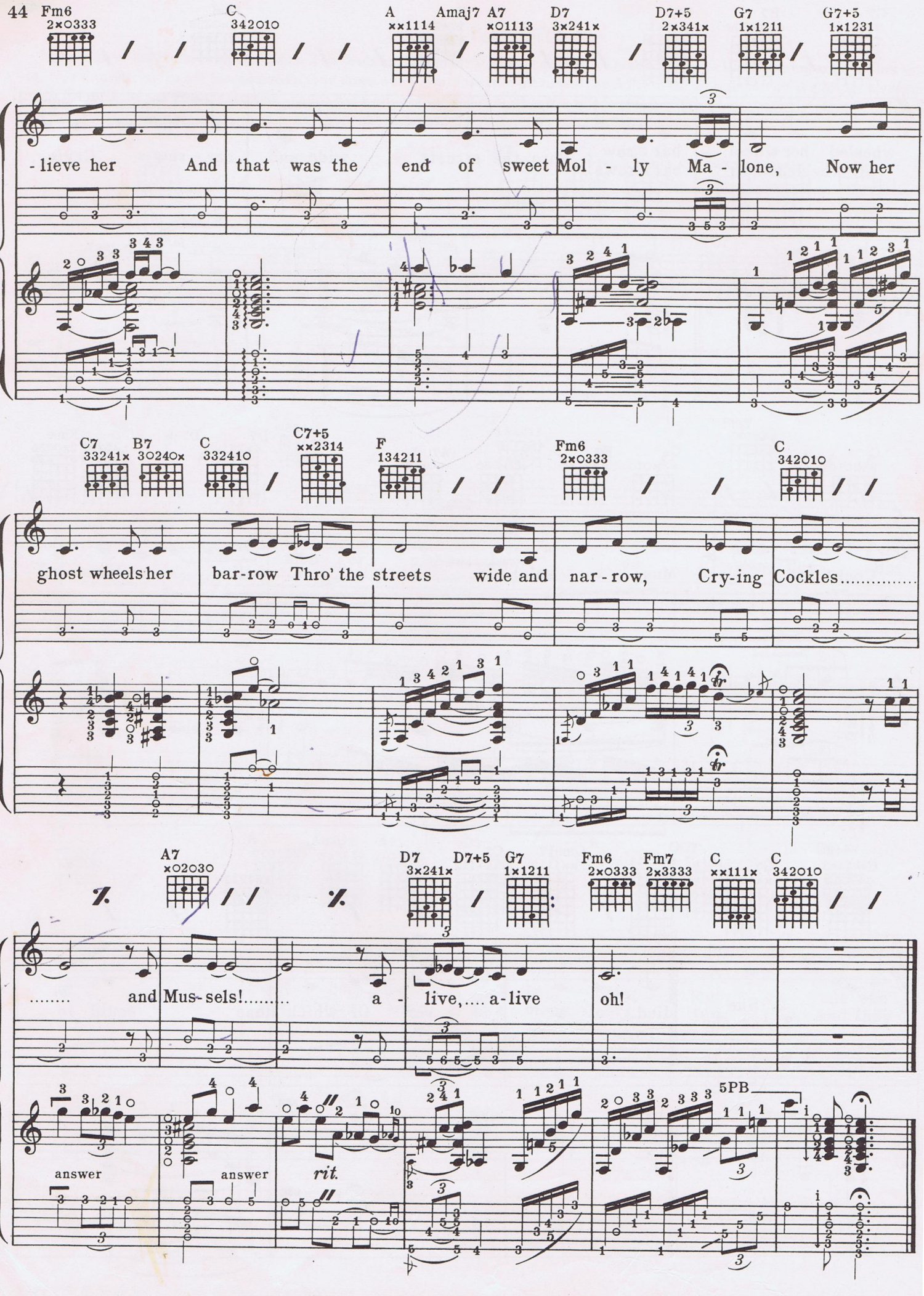
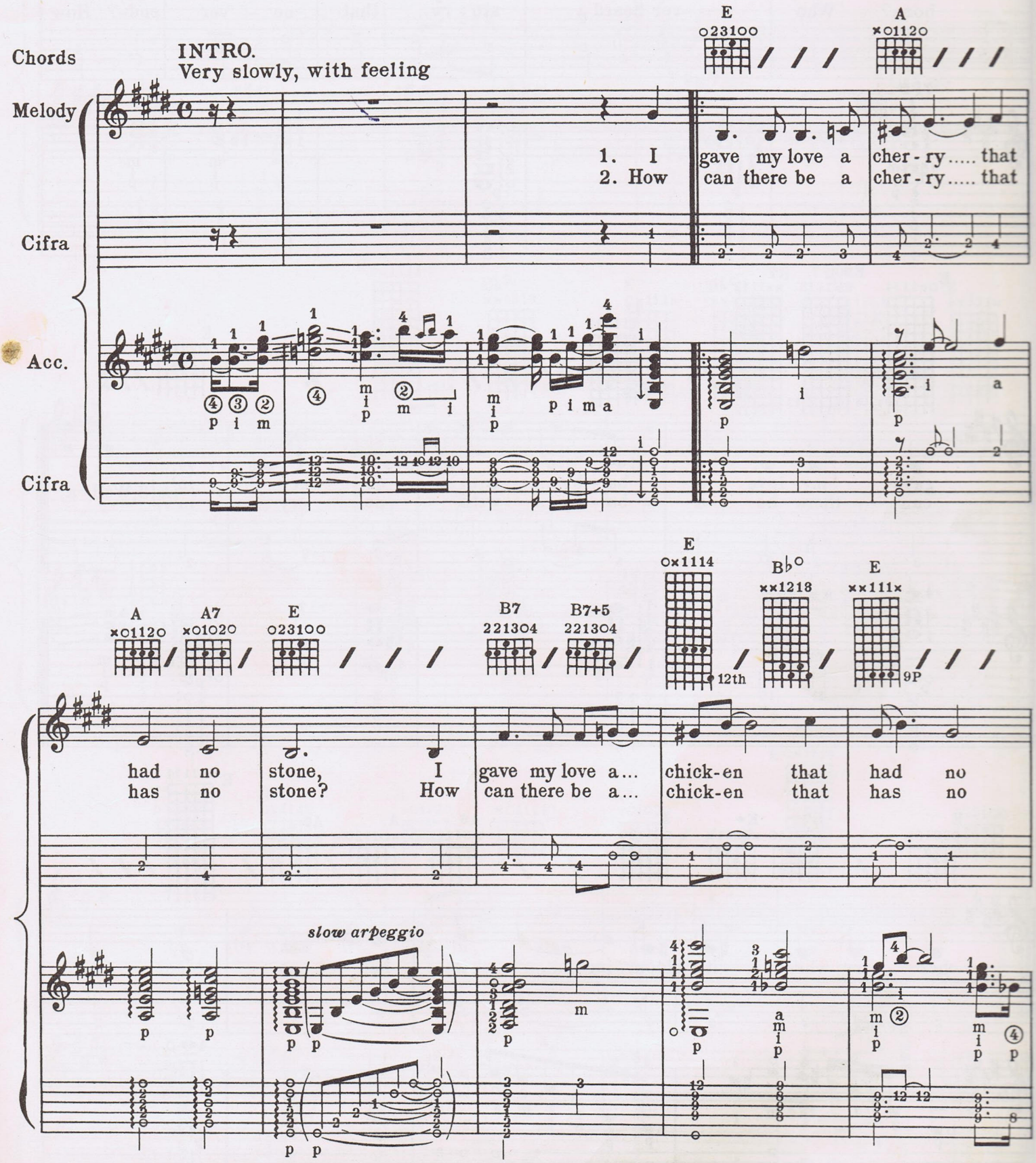

C7 B7 C7 F Fm6
wheeled her wheel - bar - row Thro' the streets wide and nar - row, Crying,
all wheeled their bar - rows
C C E7 B♭° A7 D7 D7-5 G7 Fm6
Cock - les..... and Mus - sels!..... a - live,..... a - live oh!....
C G7 C Cmaj7 C7 F
..... 2. She died of a fe - ver Of which none could re -
3. And she


44
Fm6 2×0333
C 342010
A ××1114
Amaj7
A7 ×01113
D7 3×241×
D7+5 2×341×
G7 1×1211
G7+5 1×1231
-lieve her And that was the end of sweet Mol - ly Ma - lone, Now her
C7 33241×
B7 30240×
C 332410
C7+5 ××2314
F 134211
Fm6 2×0333
C 342010
ghost wheels her bar-row Thro' the streets wide and nar - row, Cry-ing Cockles.....
A7 ×02030
D7 3×241×
D7+5
G7 1×1211
Fm6 2×0333
Fm7 2×3333
C ××111×
C 342010
..... and Mus-sels!..... a - live,.... a-live oh!
answer
answer
rit.
5PB

The Riddle Song

This is a perfect example of how the simplest accompaniment can be the most effective.
Use the first variation for the 1st and 2nd verses, and the last 16 bars for the 3rd verse only.



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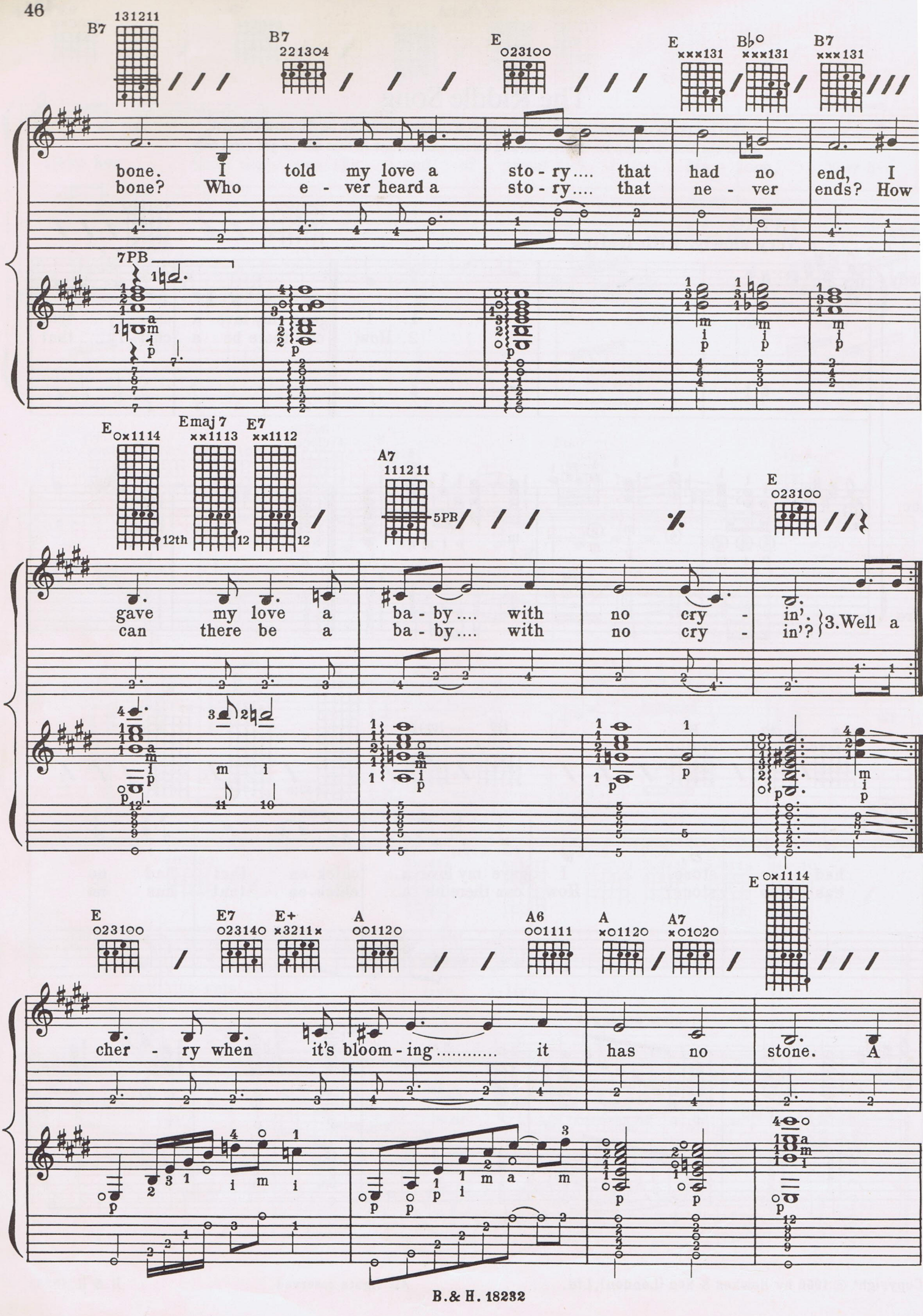
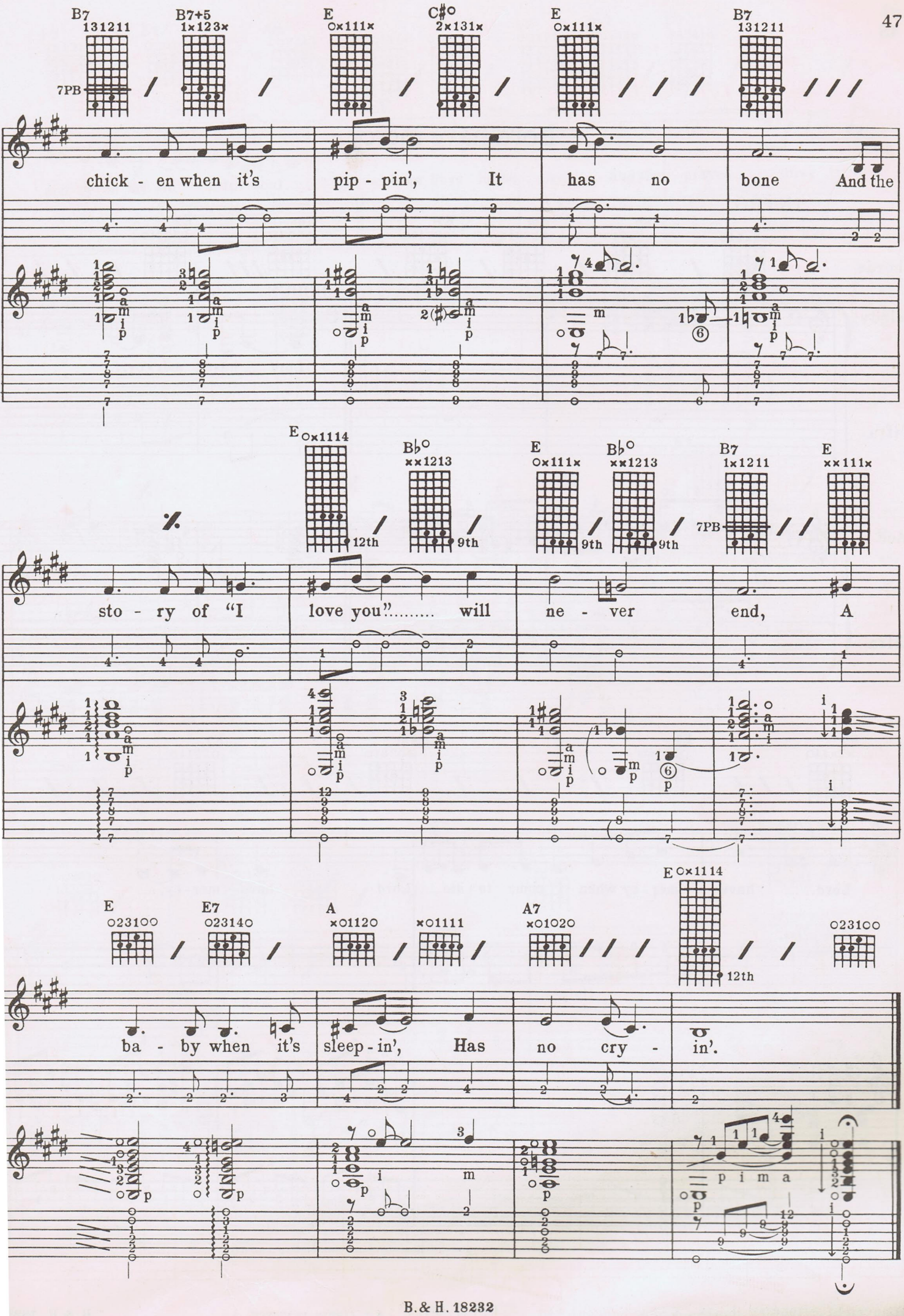
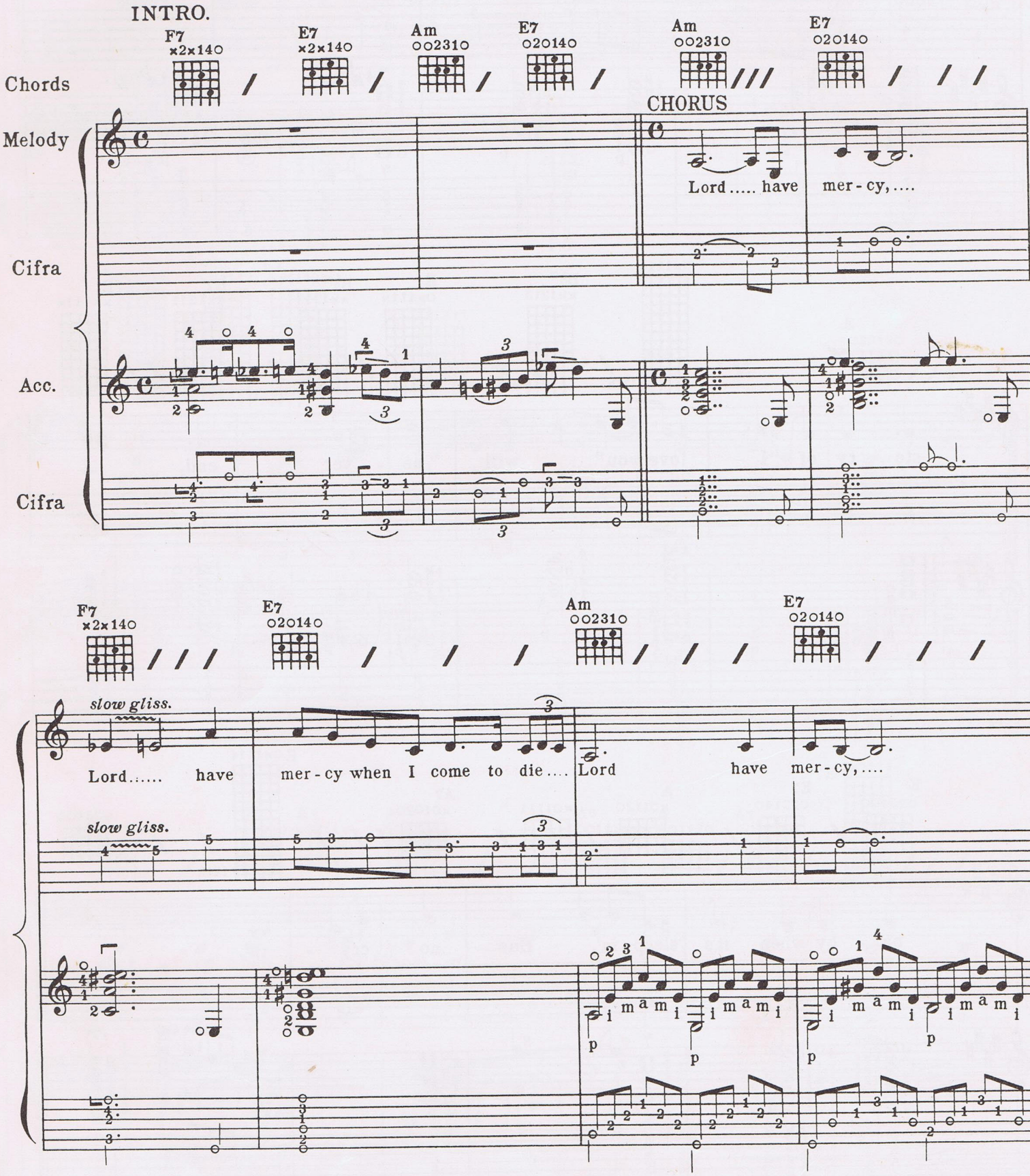

B7
B7
E
E
B♭
B7
bone. I told my love a sto - ry.... that had no end, I
bone? Who e - ver heard a sto - ry.... that ne - ver ends? How
7PB
E
Emaj 7
E7
A7
5PB
E
12th
gave my love a ba - by.... with no cry - in'.
can there be a ba - by.... with no cry - in'? 3.Well a
E
E
E7
E+
A
A6
A
A7
E
cher - ry when it's bloom - ing..... it has no stone. A
B.& H. 18232


B7
131211
B7+5
1x123x
E
0x111x
C♯°
2x131x
E
0x111x
B7
131211
7PB
chick - en when it's pip - pin', It has no bone And the
E
0x1114
12th
B♭°
xx1213
9th
E
0x111x
9th
B♭°
xx1213
9th
B7
1x1211
7PB
E
xx111x
%
sto - ry of "I love you"..... will ne - ver end, A
E
023100
E7
023140
A
x01120
x01111
A7
x01020
E
0x1114
12th
023100
ba - by when it's sleep - in', Has no cry - in'.
p i m a

Lord have mercy



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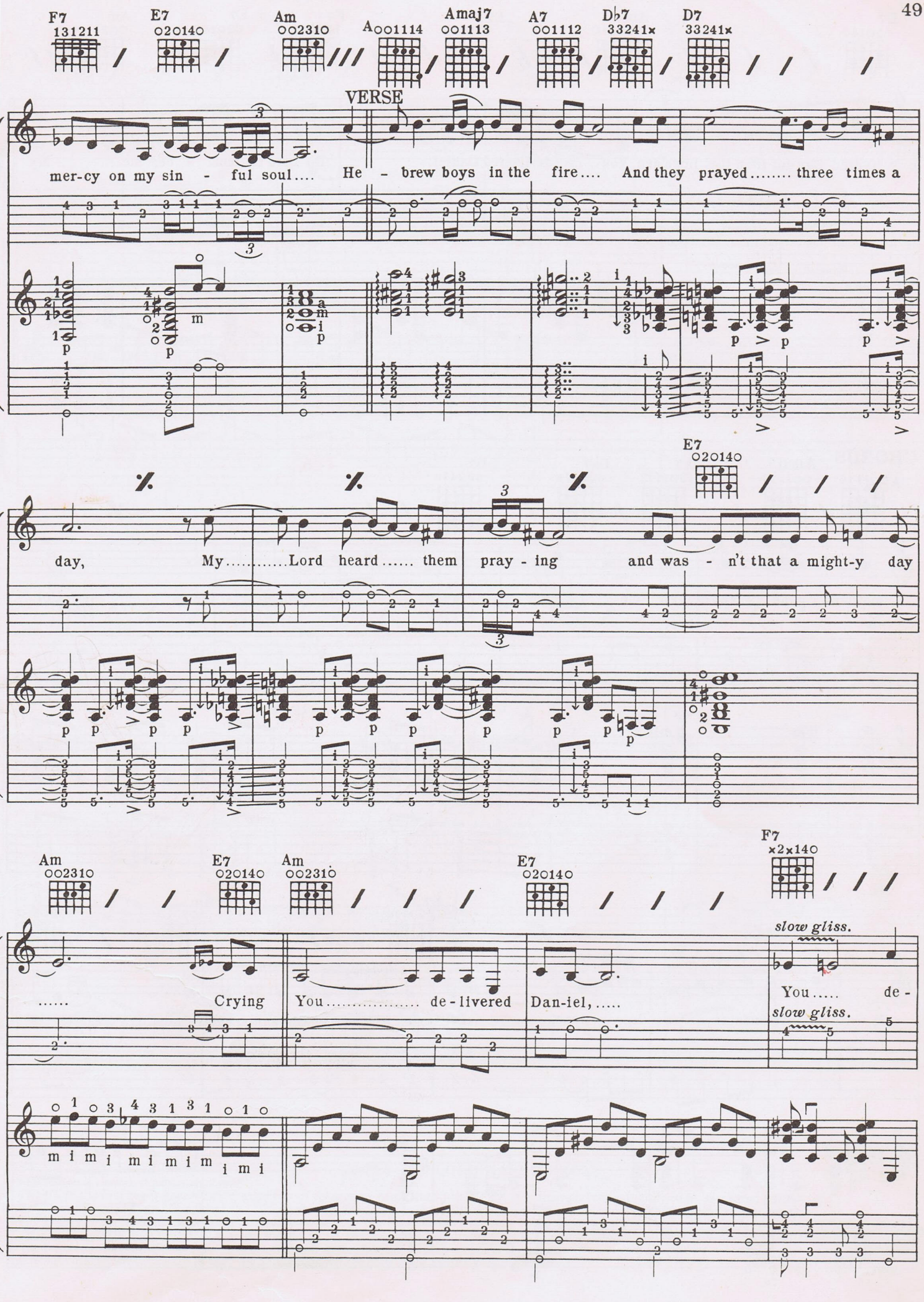
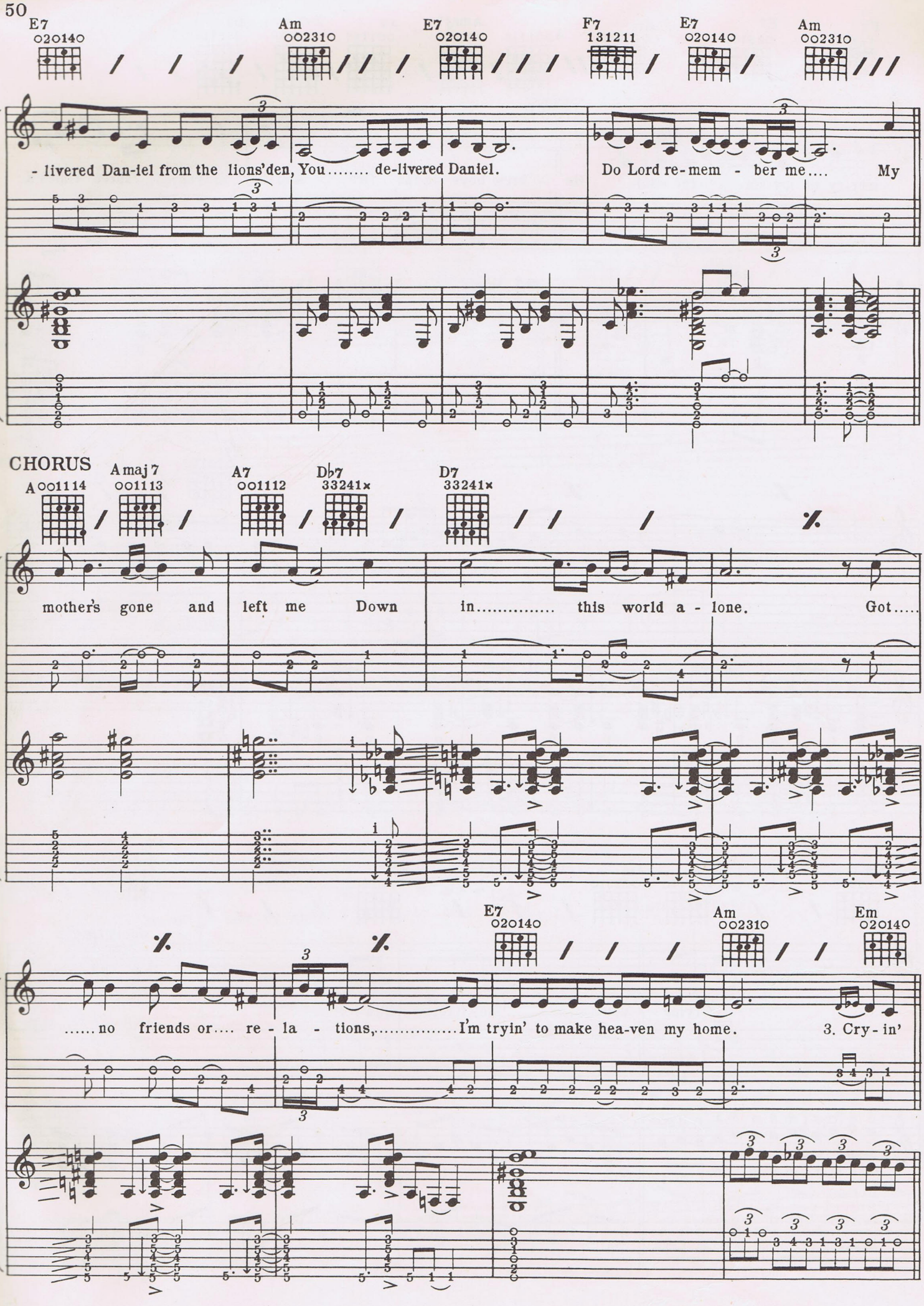
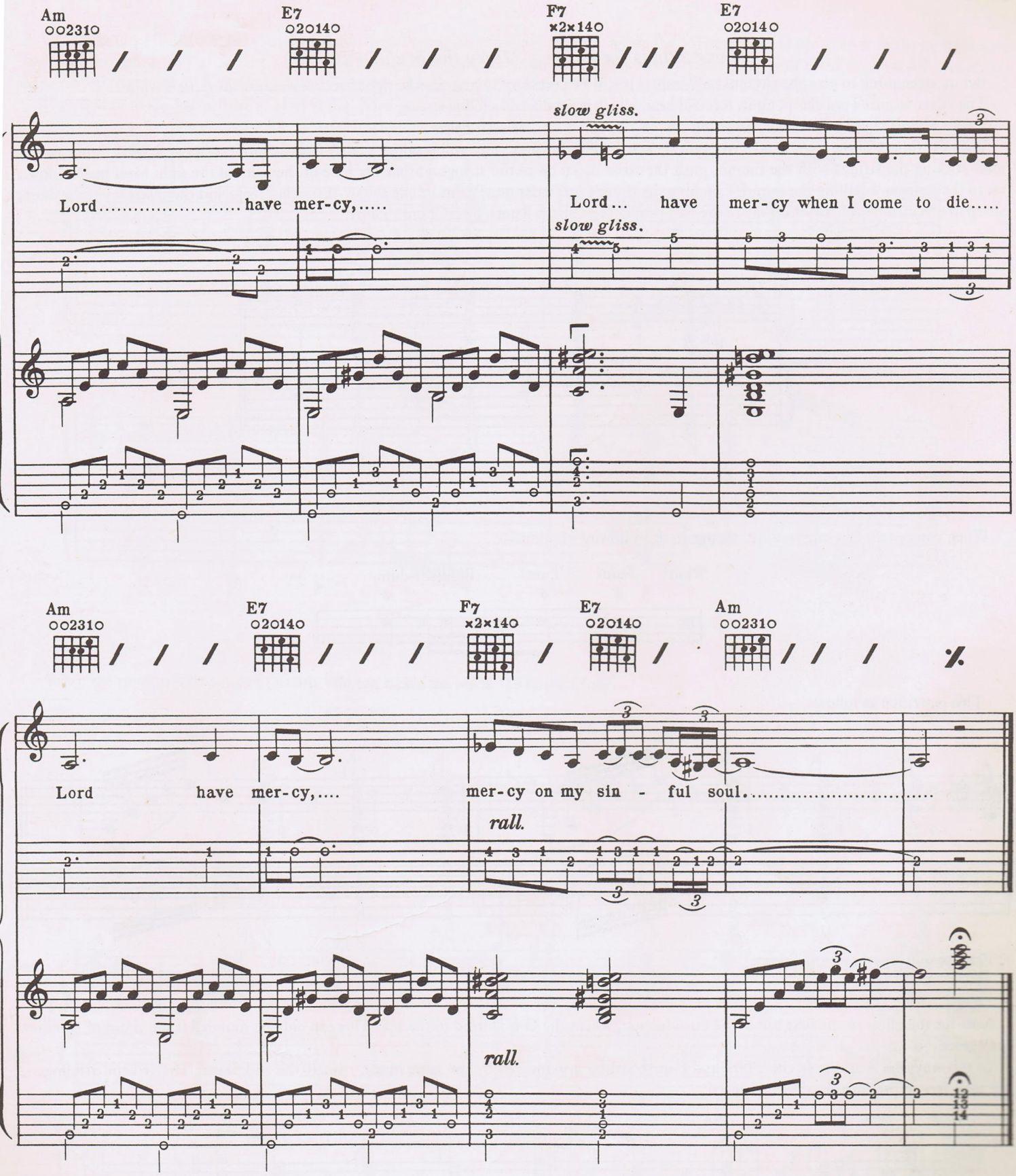

F7
E7
Am
A
Amaj7
A7
D♭7
D7
VERSE
mer-cy on my sin - ful soul.... He - brew boys in the fire.... And they prayed..... three times a
day, My.....Lord heard..... them pray - ing and was - n't that a might-y day
Am
E7
Am
E7
F7
slow gliss.
..... Crying You..... de - livered Dan-iel, ... You..... de -
slow gliss.
m i m i m i m i m i m i


E7
Am
E7
F7
E7
Am
- livered Dan-iel from the lions'den, You..... de-livered Daniel.
Do Lord re-mem - ber me.... My
CHORUS
A
Amaj7
A7
D♭7
D7
mother's gone and left me Down in..... this world a - lone. Got.....
E7
Am
Em
.....no friends or.... re - la - tions,.....I'm tryin' to make hea-ven my home. 3. Cry - in'



NOTES ON "LORD HAVE MERCY"

The tempo is slow, but gently rhythmic.
The E♭ in the first bar is fingered on the 3rd fret of the second string but squeezed up. It is then played and returned to its normal position of D.
Bar 5 consists of D♯ and E in the chord. While holding the chord push the 4th finger inward so as to sharpen the D♯ almost to reach E.
The awkward part is Bars 3, 4, 5 and 6 of the second section. The four in a bar beat must be kept going and this is done by playing a steady four with the thumb while the 1st finger does the upward stroke for the chord, which creates the after-quaver syncopated beat. This is an excellent effect if correctly played.
The accompaniment is slightly varied in the different verses, but the melody is always the same.
It always creates more interest to vary the accompaniment slightly if the same melody is repeated.

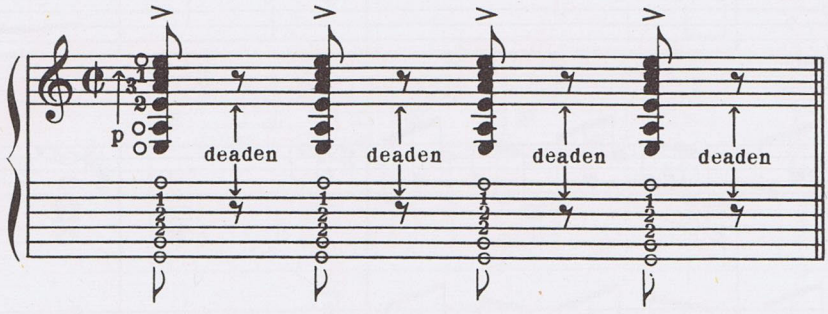
Instructions for playing "Jerry the Mule" (Timber)

Before attempting to play the rhythm in 'Timber' it will be necessary to practice the right hand movement for quite a while.

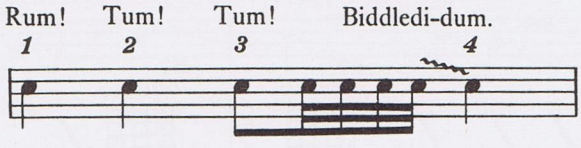
The effect required is a sharp, tight, forceful beat, which is produced as follows:—

Take a simple chord of A minor, fingering o o 2 3 1 o as seen below.

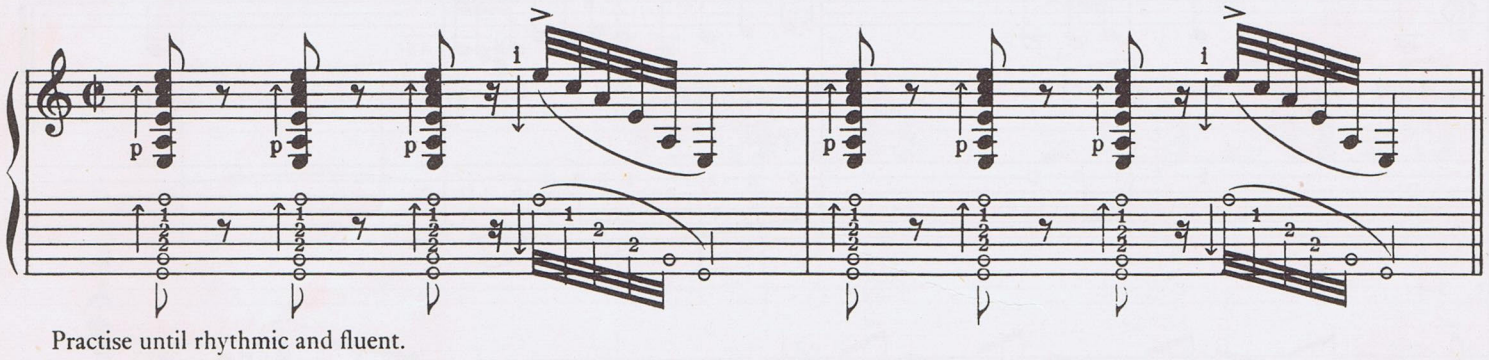
With the thumb of the right hand strike quickly across all the strings. This will produce a fairly heavy chord (*not an* arpeggio). Immediately after striking the strings with the thumb, push the wrist down on to the strings so that the base of the palm of the right hand pushes down on to the strings, so killing the sound. Combine the thumb and wrist movement in one follow-through sweep, and the result will be a short, sharp or staccato sound. Do this four to the bar, producing a sharp Rum! Tum! Tum! Tum!



When you can do that satisfactorily change to the following rhythm:—



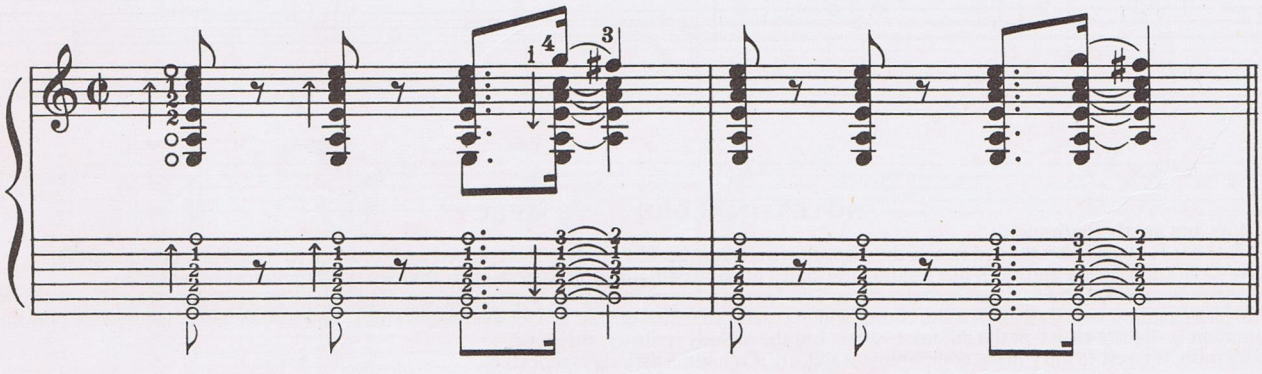
This is written as follows:—



Practise until rhythmic and fluent.

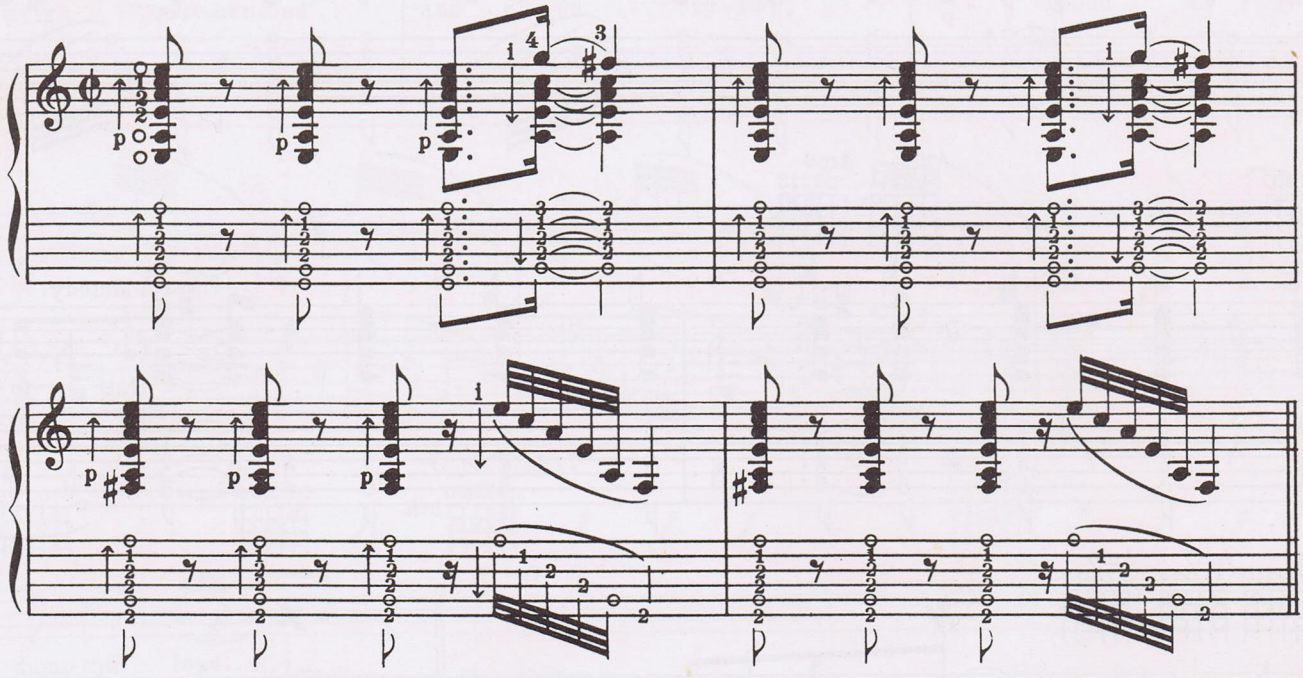
Now for the effect in the first bar of the introduction, where the G is slurred to the F♯. This can only be sounded if the chord of A minor is fingered o o 2 2 1 o

In this way, the A and E on the Third and Fourth strings are fingered by the same finger, usually the 2nd finger. The 3rd and 4th fingers are then free to produce the effect required.



You strike One! Two! Three! with the thumb, then a semiquaver (or eighth note) before the 4th beat [play an upstroke with the index finger] fingering the chord 0 2 2 1 4 0. But as you place your 4th finger on the fingerboard, also place your third finger at F♯. After you have played the chord of A minor with the G on the 1st string, pluck off the 4th finger, so leaving the F♯ to sound.

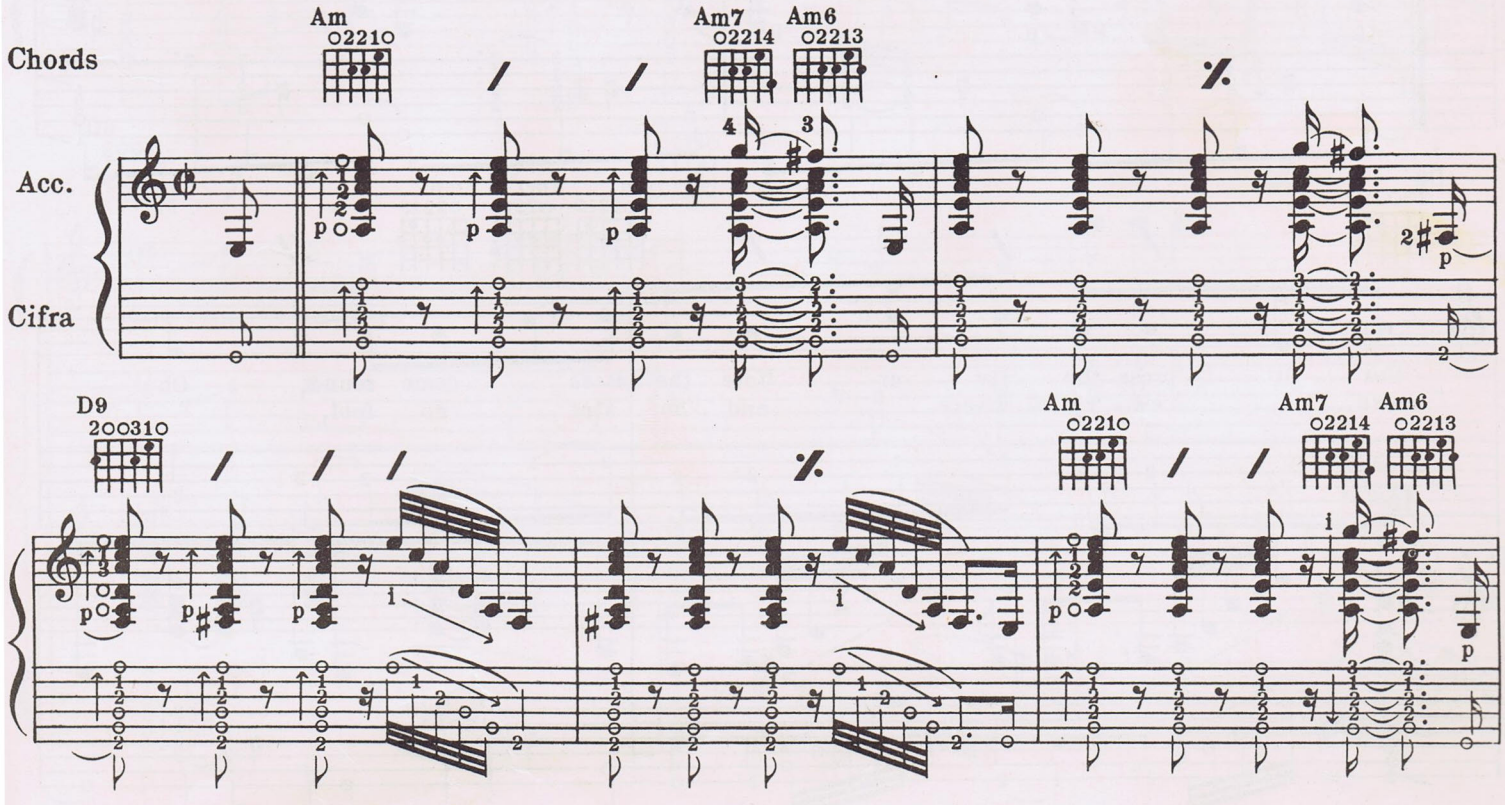
The rhythm of the bar is then 1! 2! 3! and 4. Now practice:—

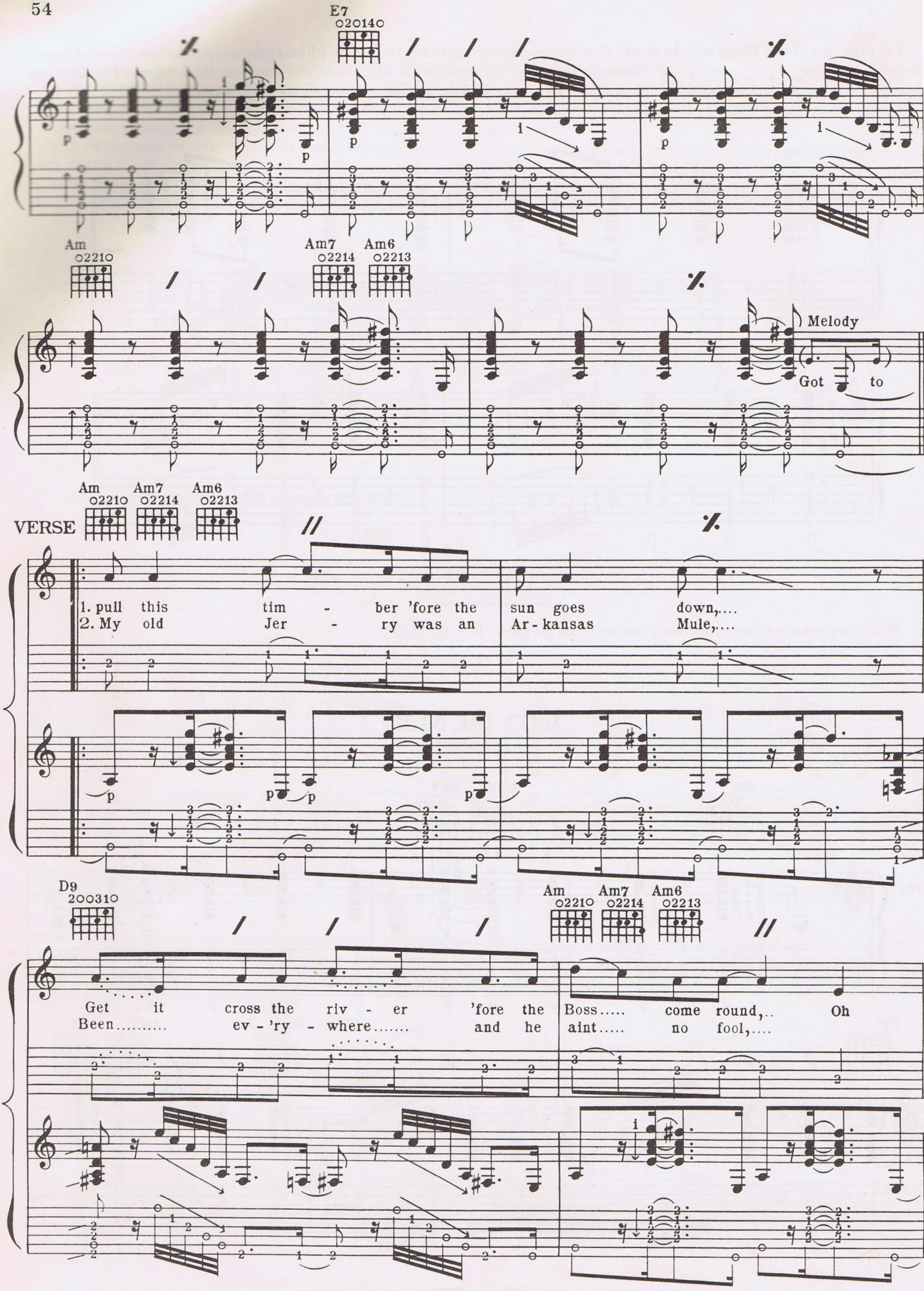


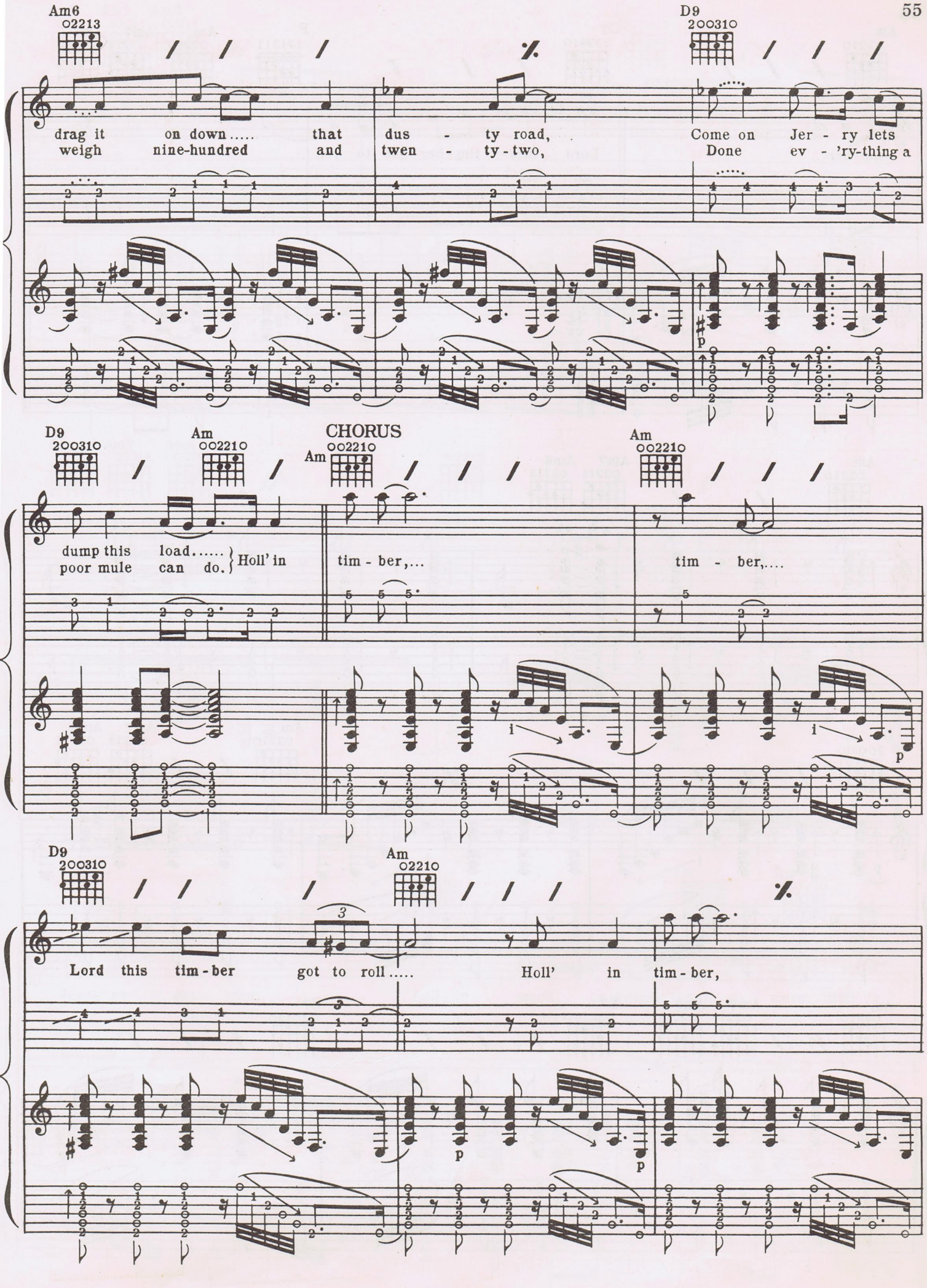
When the rhythm rolls out comfortably you can tackle the piece, 'Jerry the Mule'.

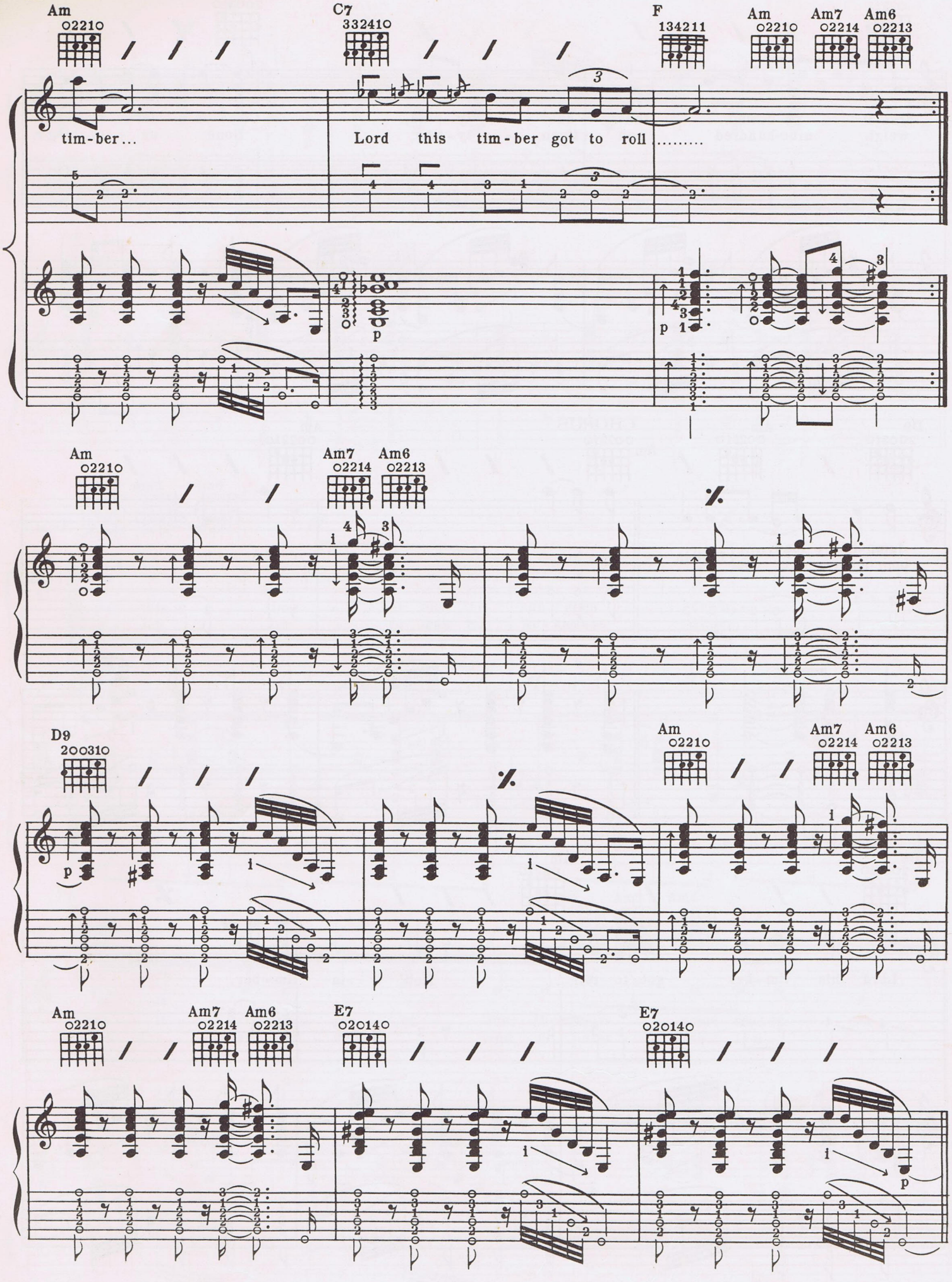
Jerry the Mule

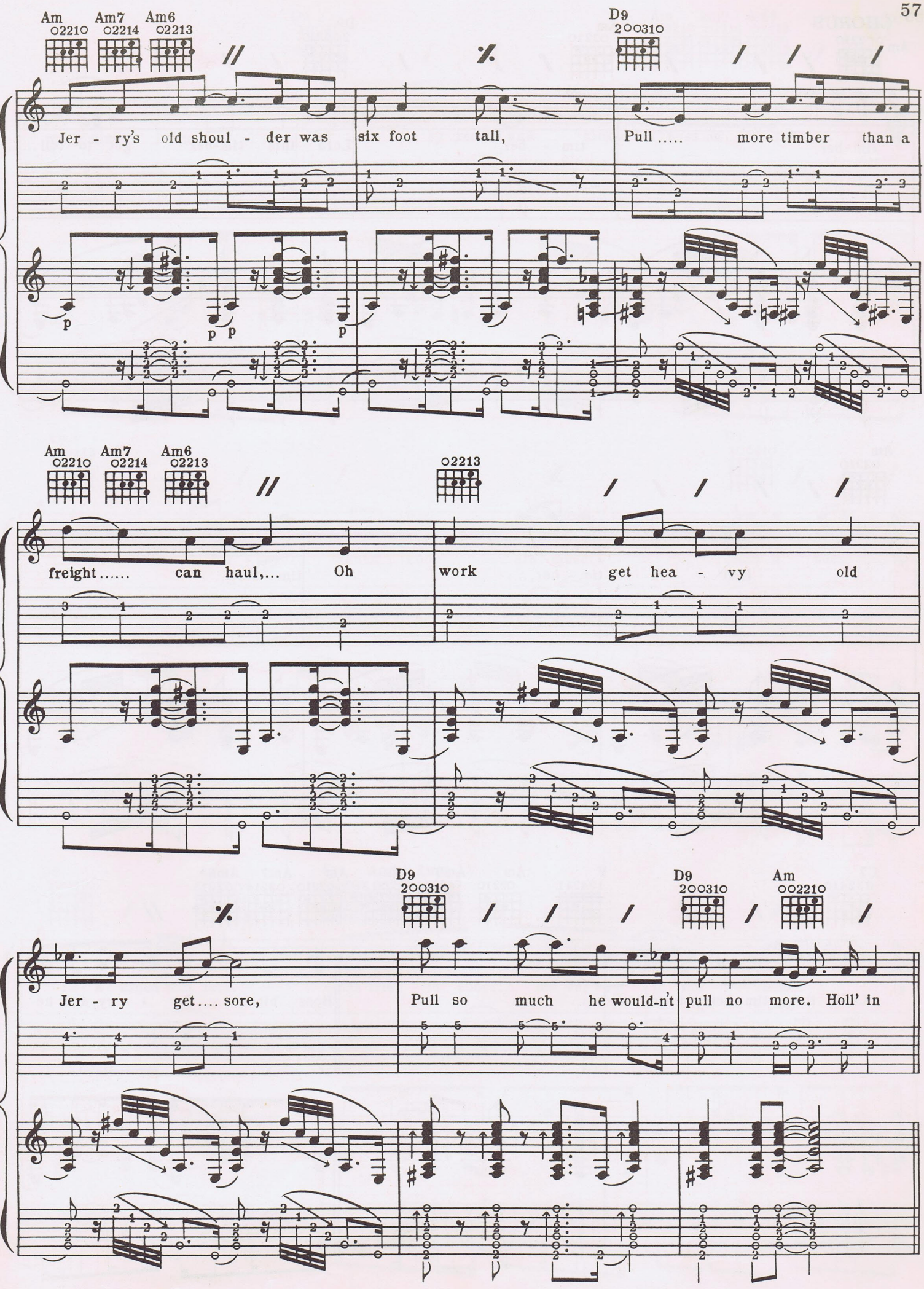
(Timber)



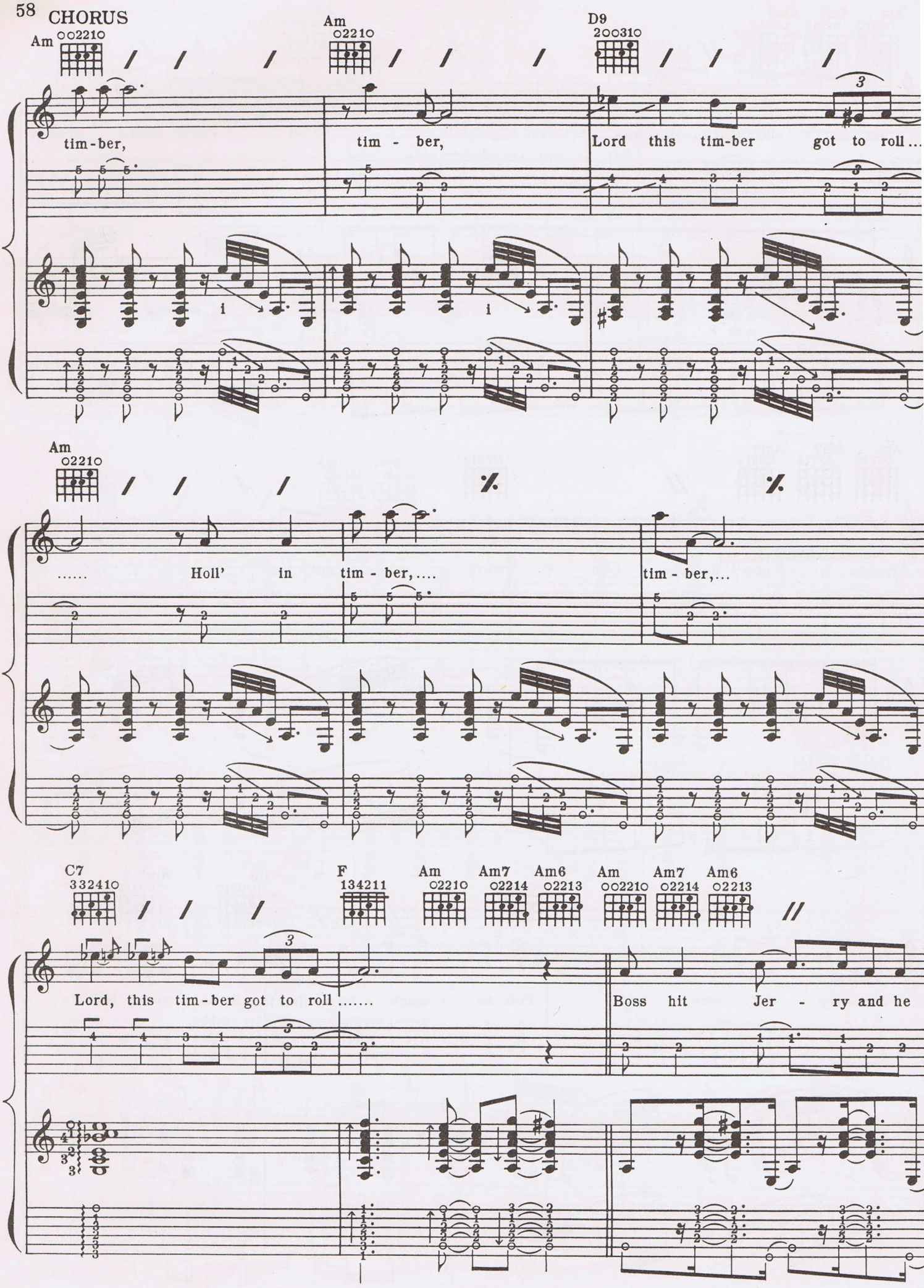

E7
Am
Am7
Am6
Melody
Got to
VERSE
1. pull this tim - ber 'fore the sun goes down,....
2. My old Jer - ry was an Ar-kansas Mule,....
D9
Get it cross the riv - er 'fore the Boss..... come round,.. Oh
Been..... ev-'ry-where..... and he aint..... no fool,....

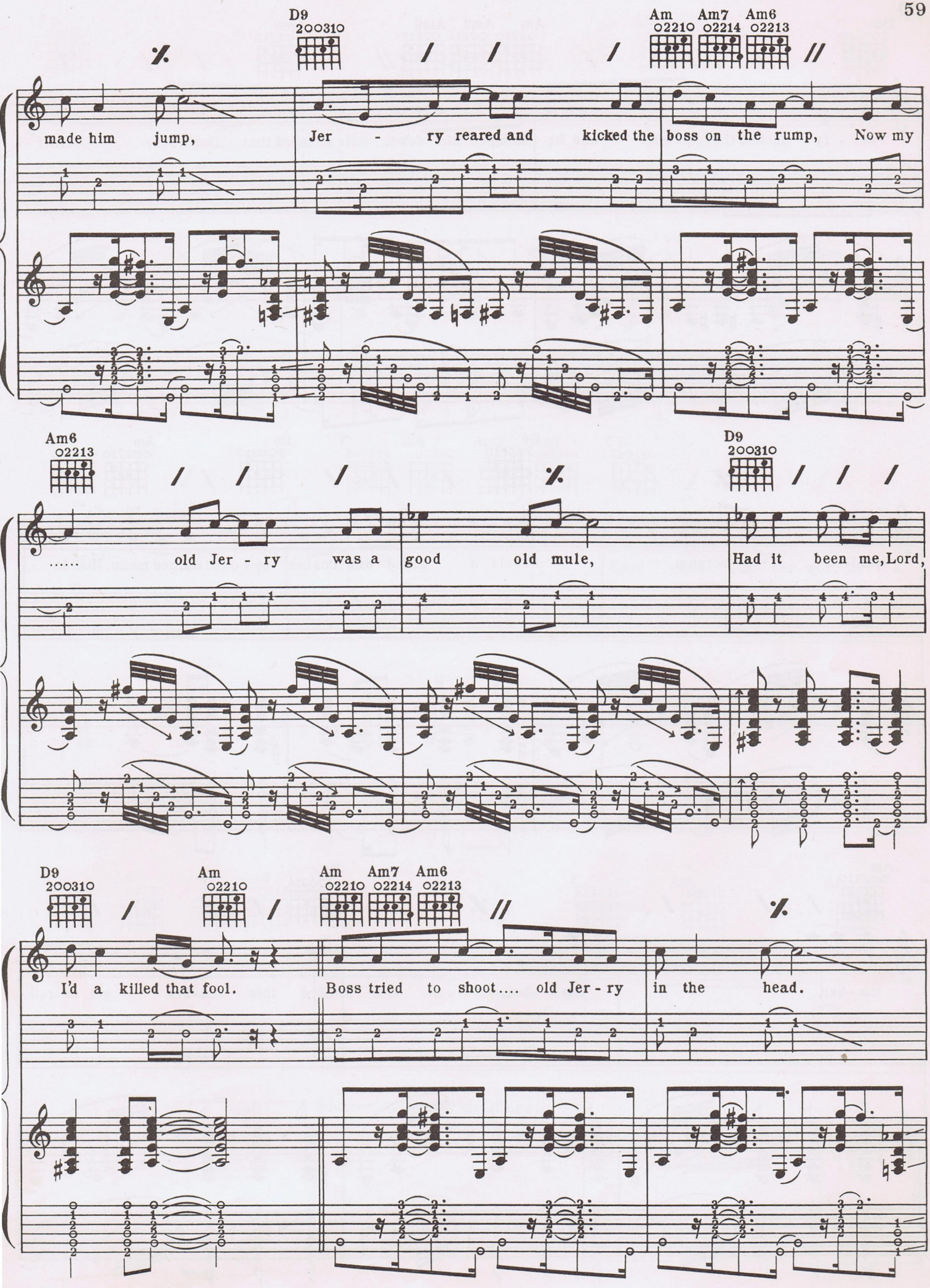

Am6
D9
drag it on down..... that dus - ty road,
weigh nine-hundred and twen - ty-two,
Come on Jer - ry lets
Done ev - 'ry-thing a
D9
Am
CHORUS
Am
Am
dump this load.....
poor mule can do.
Holl' in
tim - ber,...
tim - ber,....
D9
Am
Am
Lord this tim-ber got to roll.....
Holl' in tim-ber,

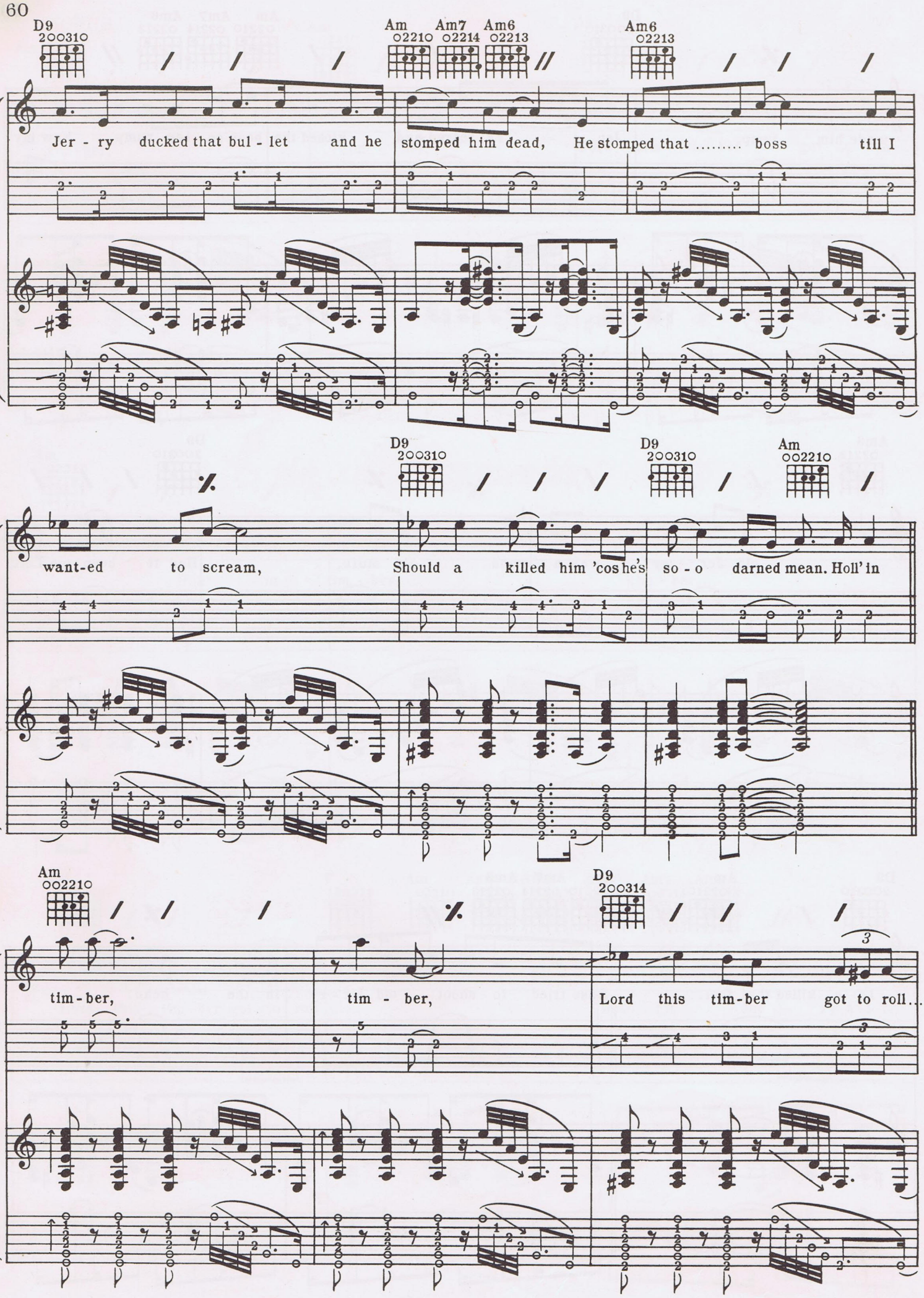

Am
C7
F
Am
Am7
Am6
tim-ber...
Lord this tim-ber got to roll .....
Am
Am7
Am6
D9
Am
Am7
Am6
Am
Am7
Am6
E7
E7

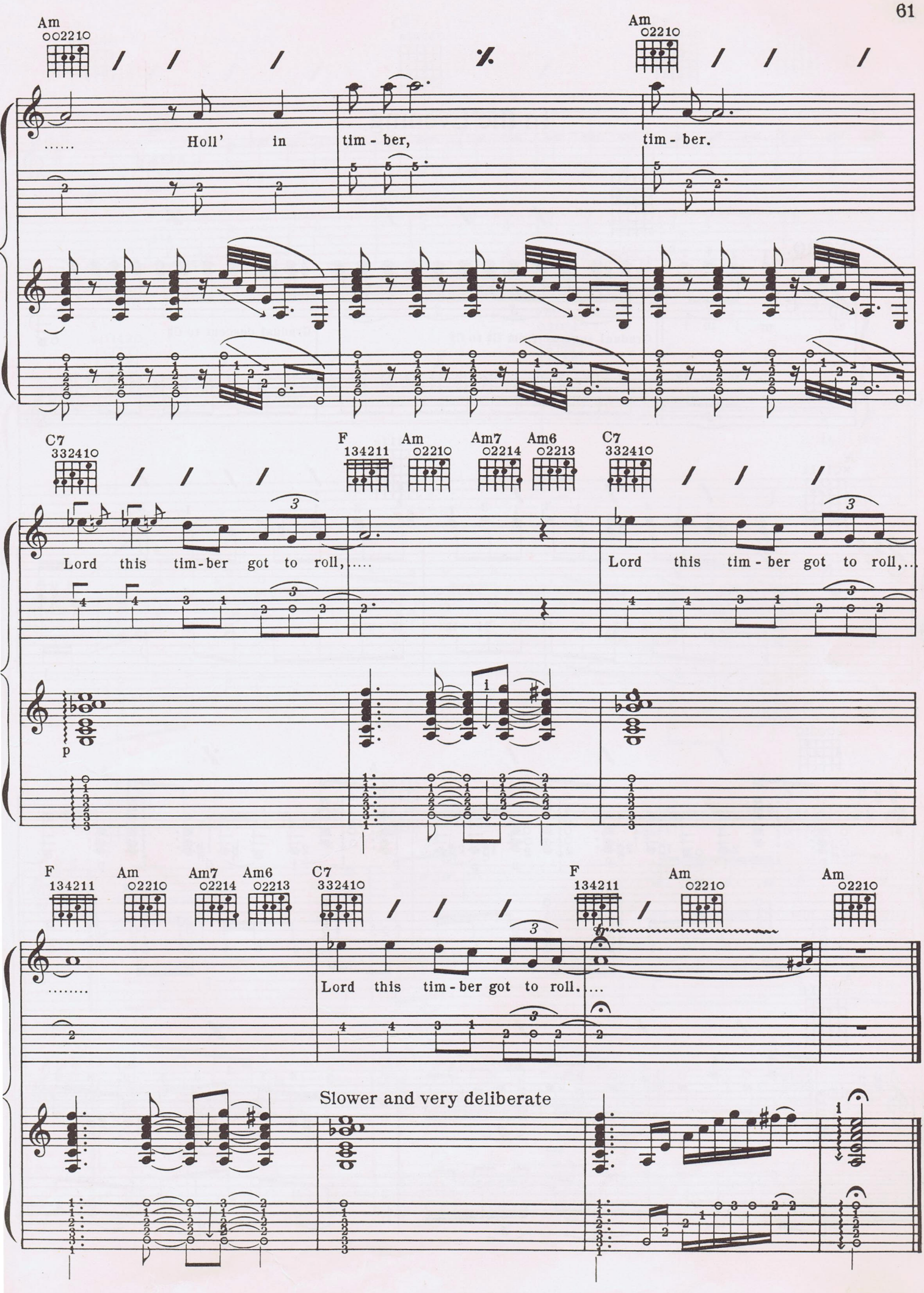

Am
Am7
Am6
D9
Jer - ry's old shoul - der was six foot tall, Pull ..... more timber than a
freight..... can haul,... Oh work get hea - vy old
Jer - ry get.... sore, Pull so much he would-n't pull no more. Holl' in

CHORUS

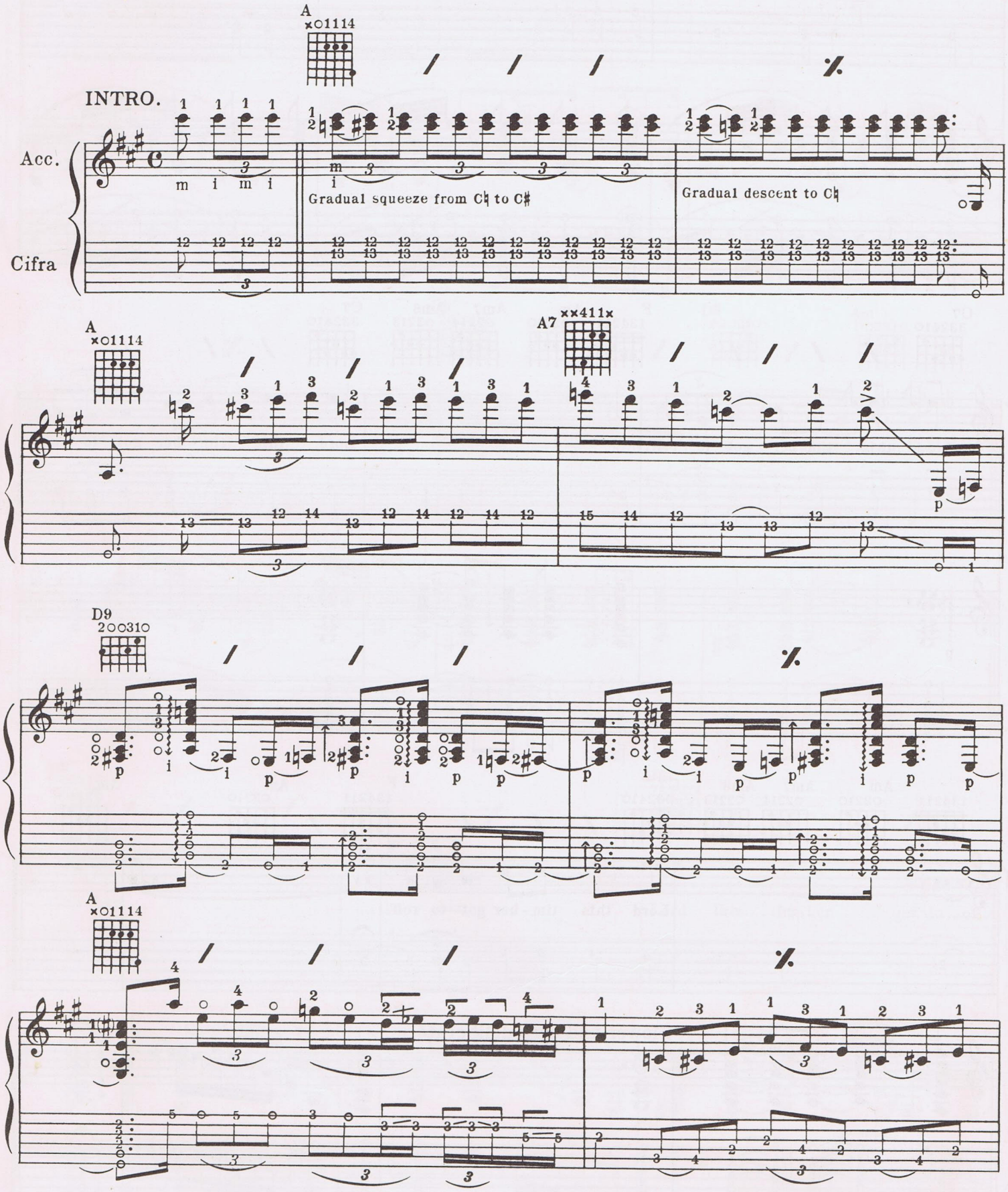

Am
Am
D9
tim-ber,
tim - ber,
Lord this tim-ber got to roll ...
Am
..... Holl' in tim - ber, ...
tim - ber, ...
C7
F
Am
Am7
Am6
Am
Am7
Am6
Lord, this tim-ber got to roll .....
Boss hit Jer - ry and he


D9
Am
Am7
Am6
made him jump, Jer - ry reared and kicked the boss on the rump, Now my
Am6
D9
..... old Jer - ry was a good old mule, Had it been me, Lord,
D9
Am
Am
Am7
Am6
I'd a killed that fool. Boss tried to shoot.... old Jer - ry in the head.


D9
Am
Am7
Am6
Am6
Jer - ry ducked that bul - let and he stomped him dead, He stomped that ..... boss till I
D9
D9
Am
want-ed to scream, Should a killed him 'cos he's so - o darned mean. Holl' in
Am
D9
tim - ber, tim - ber, Lord this tim-ber got to roll...


Am
Am
Holl' in
tim - ber,
tim - ber.
C7
F
Am
Am7
Am6
C7
Lord this tim-ber got to roll,
Lord this tim - ber got to roll,
p
F
Am
Am7
Am6
C7
F
Am
Am
Lord this tim - ber got to roll.
Slower and very deliberate

In the Evening



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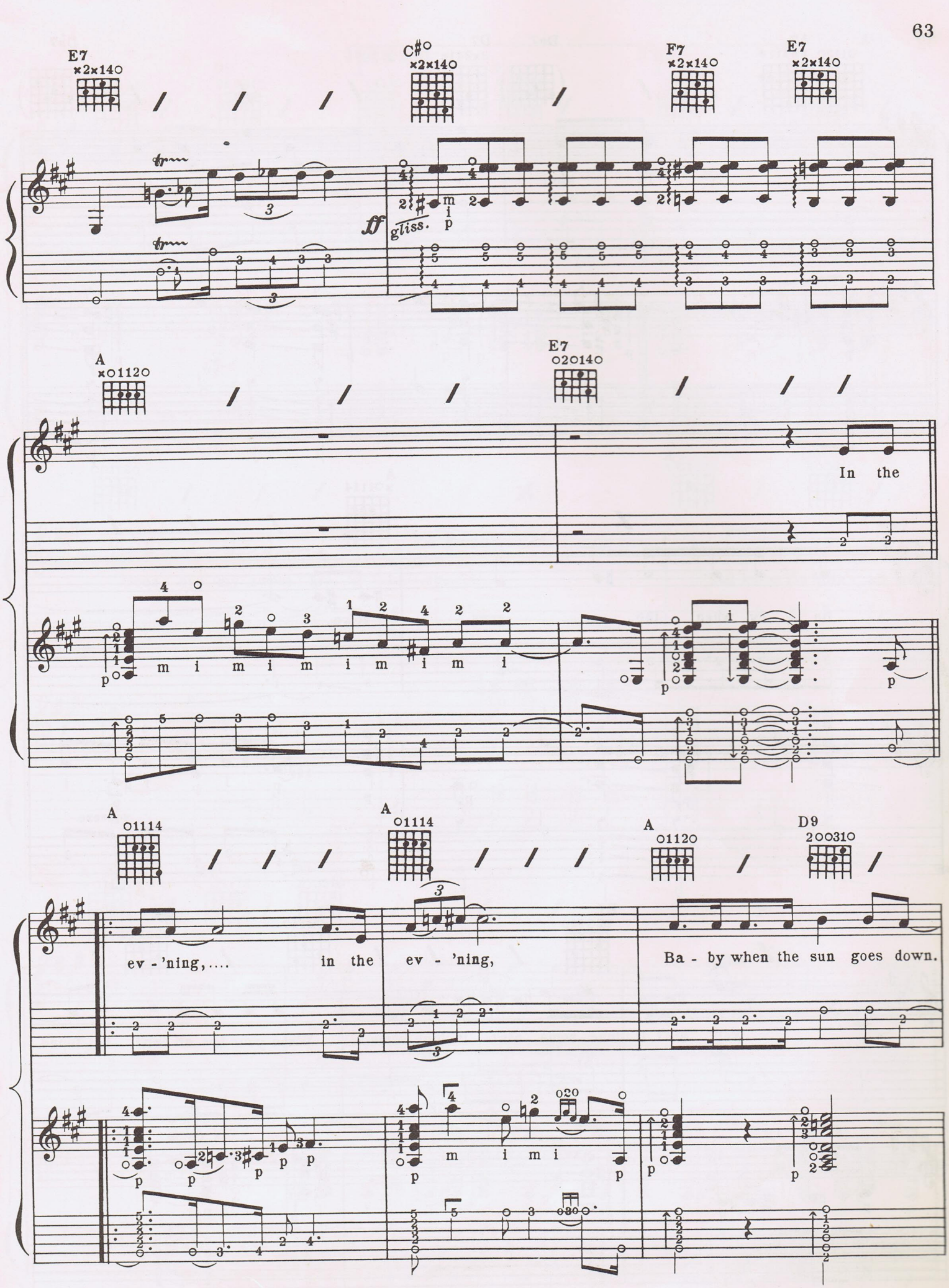
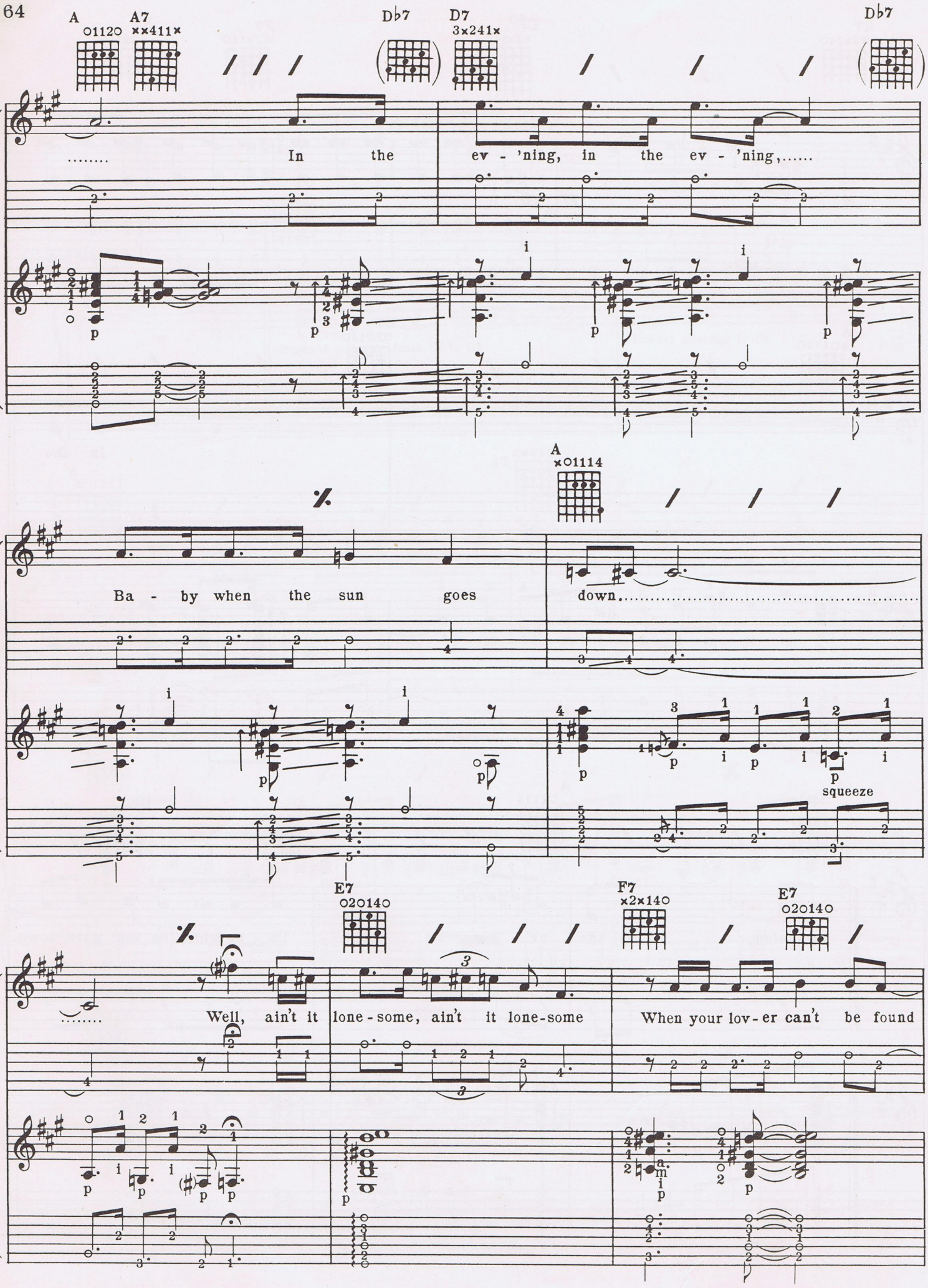
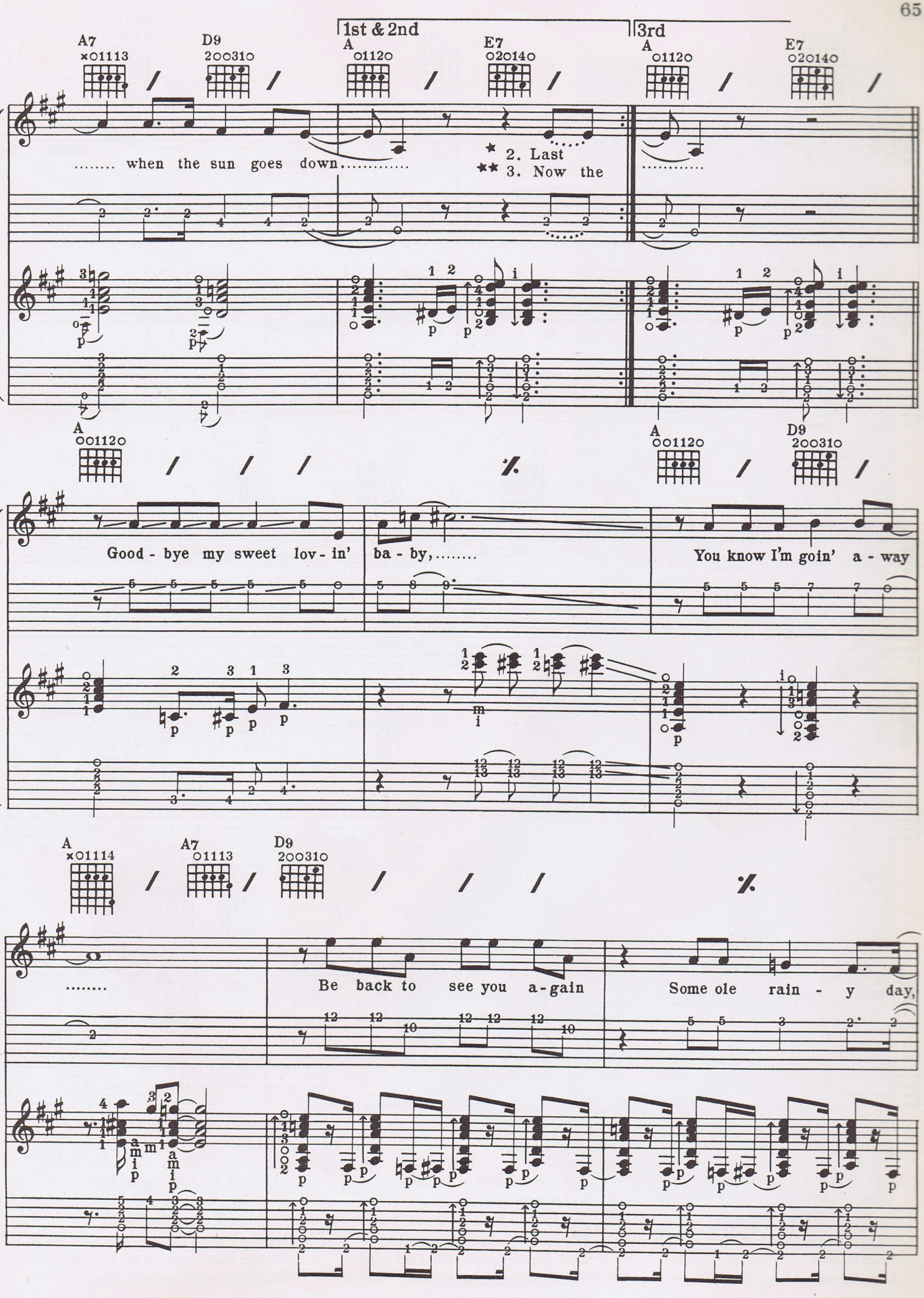
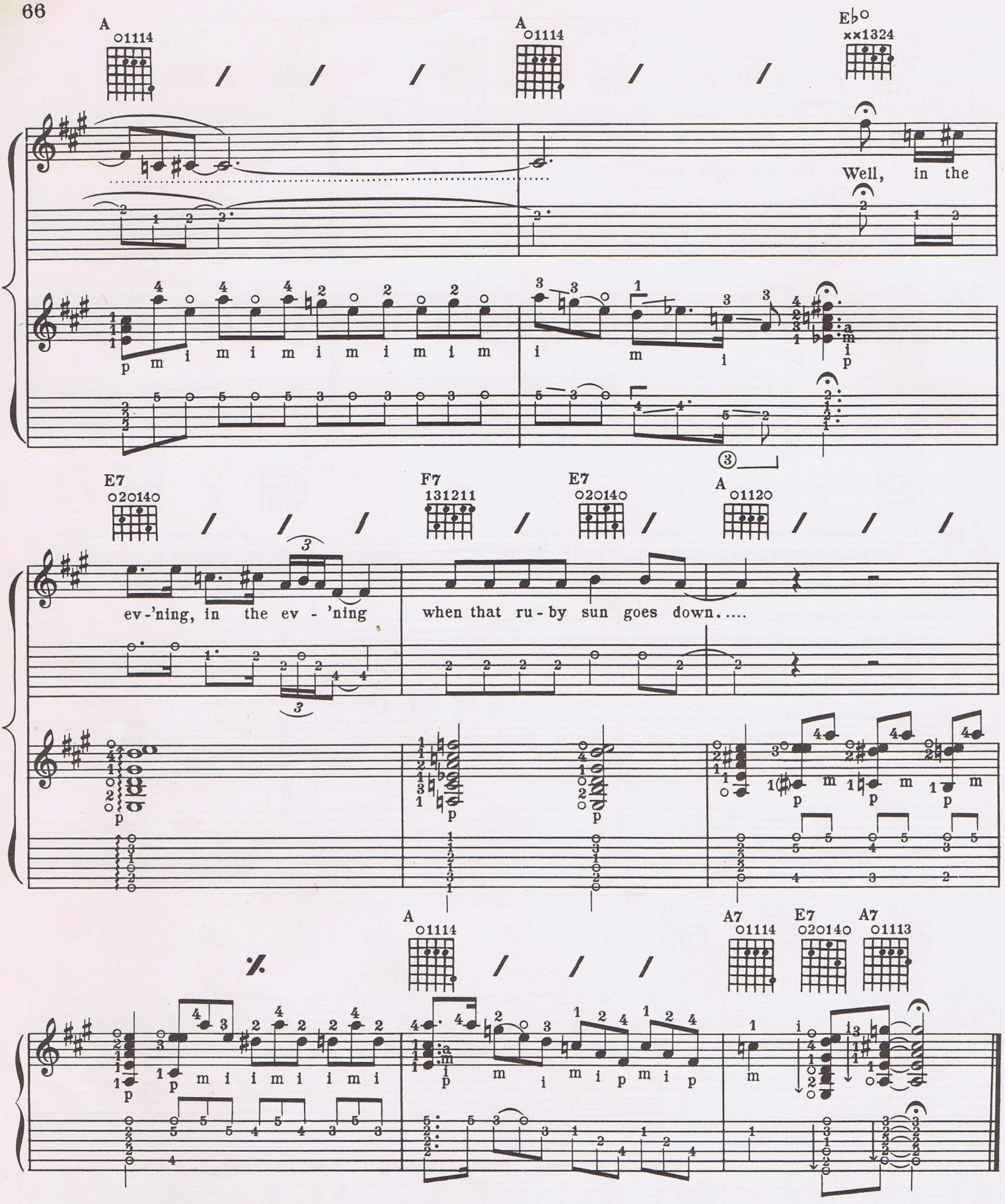

E7
C♯
F7
E7
A
E7
In the
A
A
A
D9
ev - 'ning,.... in the ev - 'ning, Ba - by when the sun goes down.


A
A7
Db7
D7
Db7
In the ev - 'ning, in the ev - 'ning,
A
Ba - by when the sun goes down.
squeeze
E7
F7
E7
Well, ain't it lone-some, ain't it lone-some
When your lov-er can't be found


1st & 2nd
3rd
A7
D9
A
E7
A
E7
..... when the sun goes down.....
★ 2. Last
★★ 3. Now the
.....
A
A
D9
Good - bye my sweet lov - in'
ba - by,.....
You know I'm goin' a - way
A
A7
D9
.....
Be back to see you a-gain
Some ole rain - y day,



★ 2

Last night as I lay a-sleepin'
Thinkin' to myself,
Last night as I lay a-sleepin'
I was thinking to myself,
I was thinkin' about the girl I love
Lovin' somebody else
When the sun goes down.

★★ 3

Now the sun rises in the east
And it sets in the west,
Well the sun rises in the east, baby,
And sets down in the west.
Lord, ain't it hard to tell, hard to tell
Which girl love you the best
When the sun goes down.

4

Goodbye, my sweet lovin' baby,
Yes, I'm going away,
I'll be back to see you again
Some ole rainy day.
Well in the evenin', in the evenin'
When that ruby sun goes down,
When the sun goes down.

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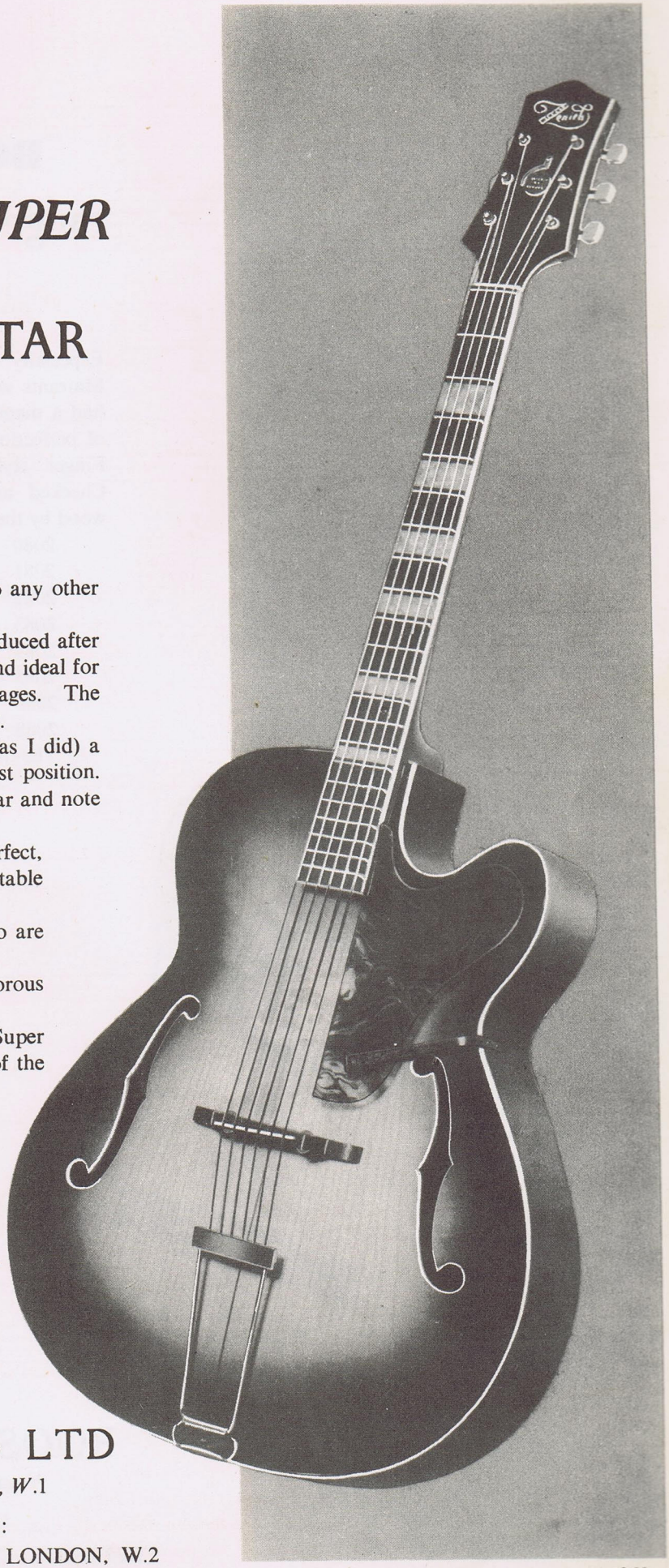

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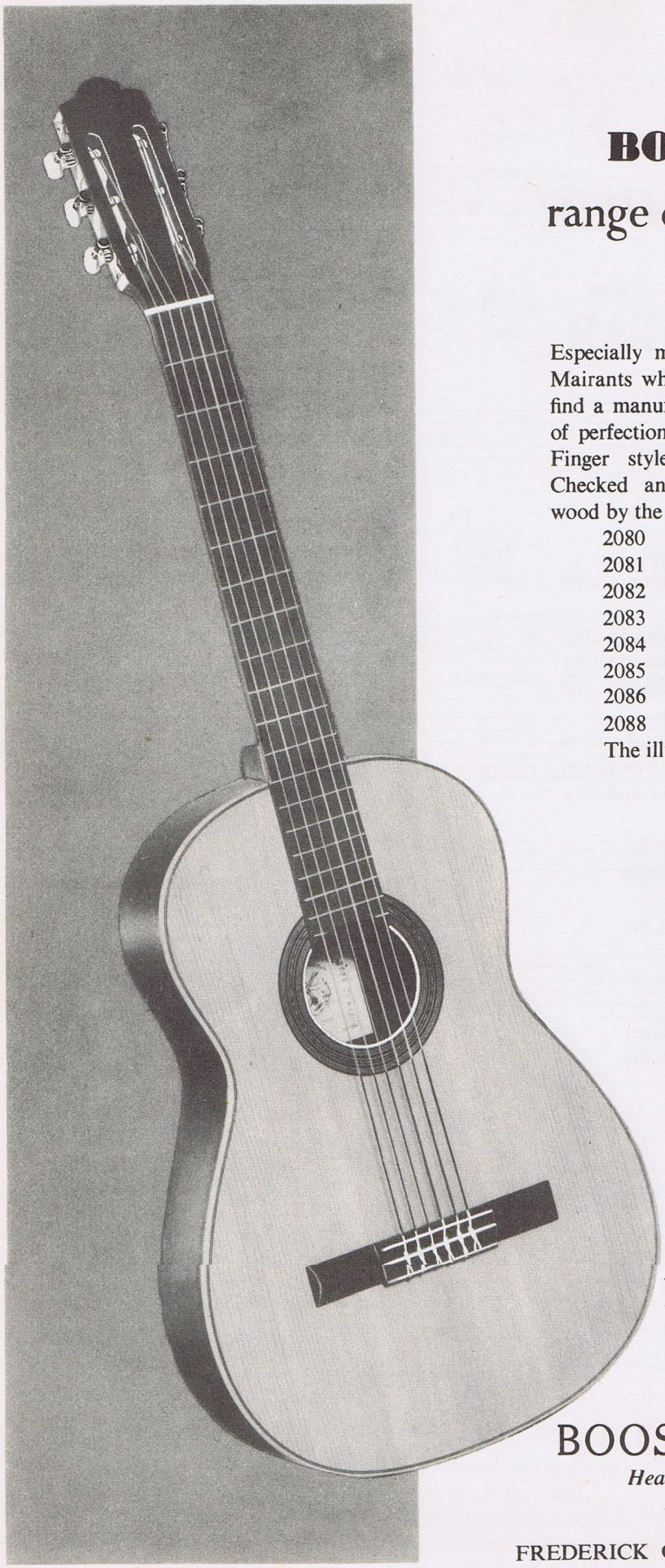

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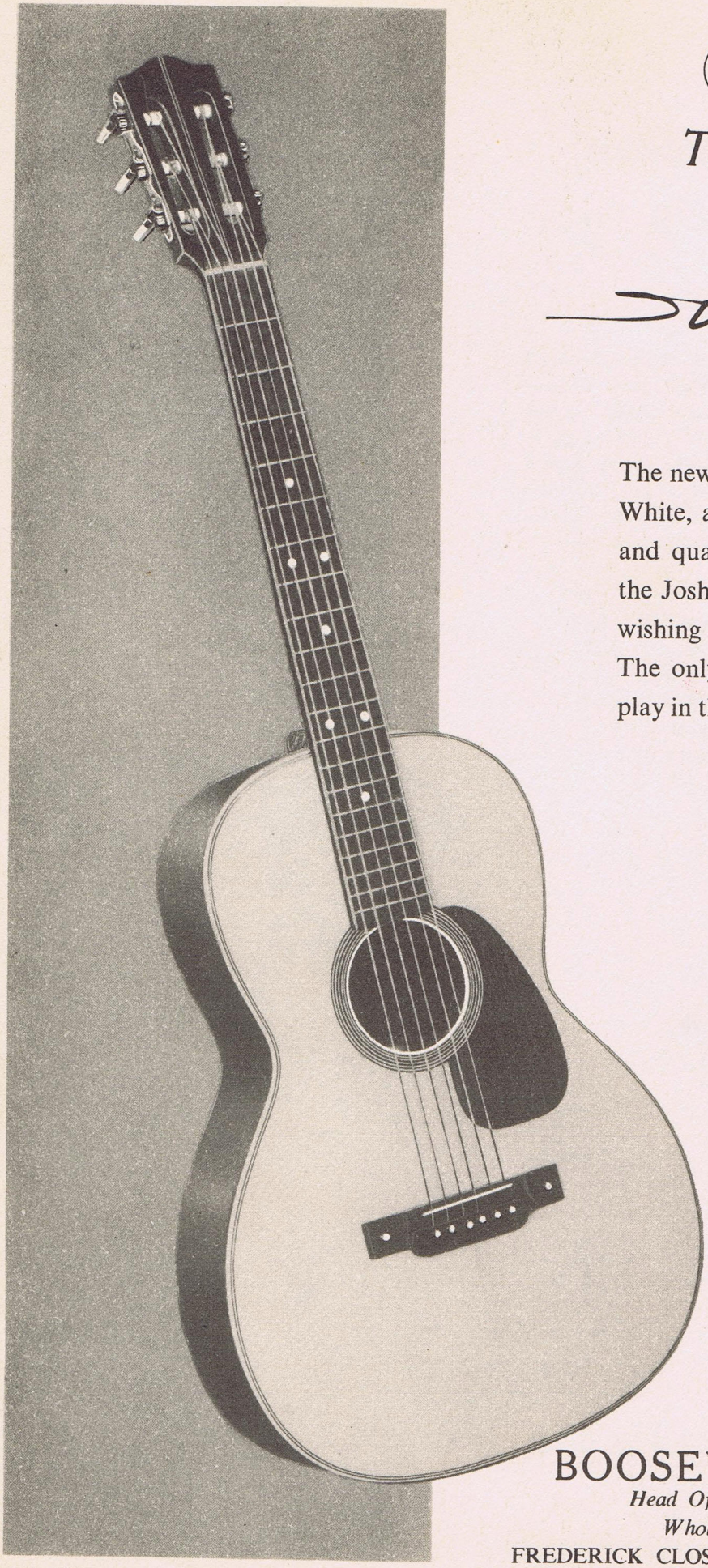

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